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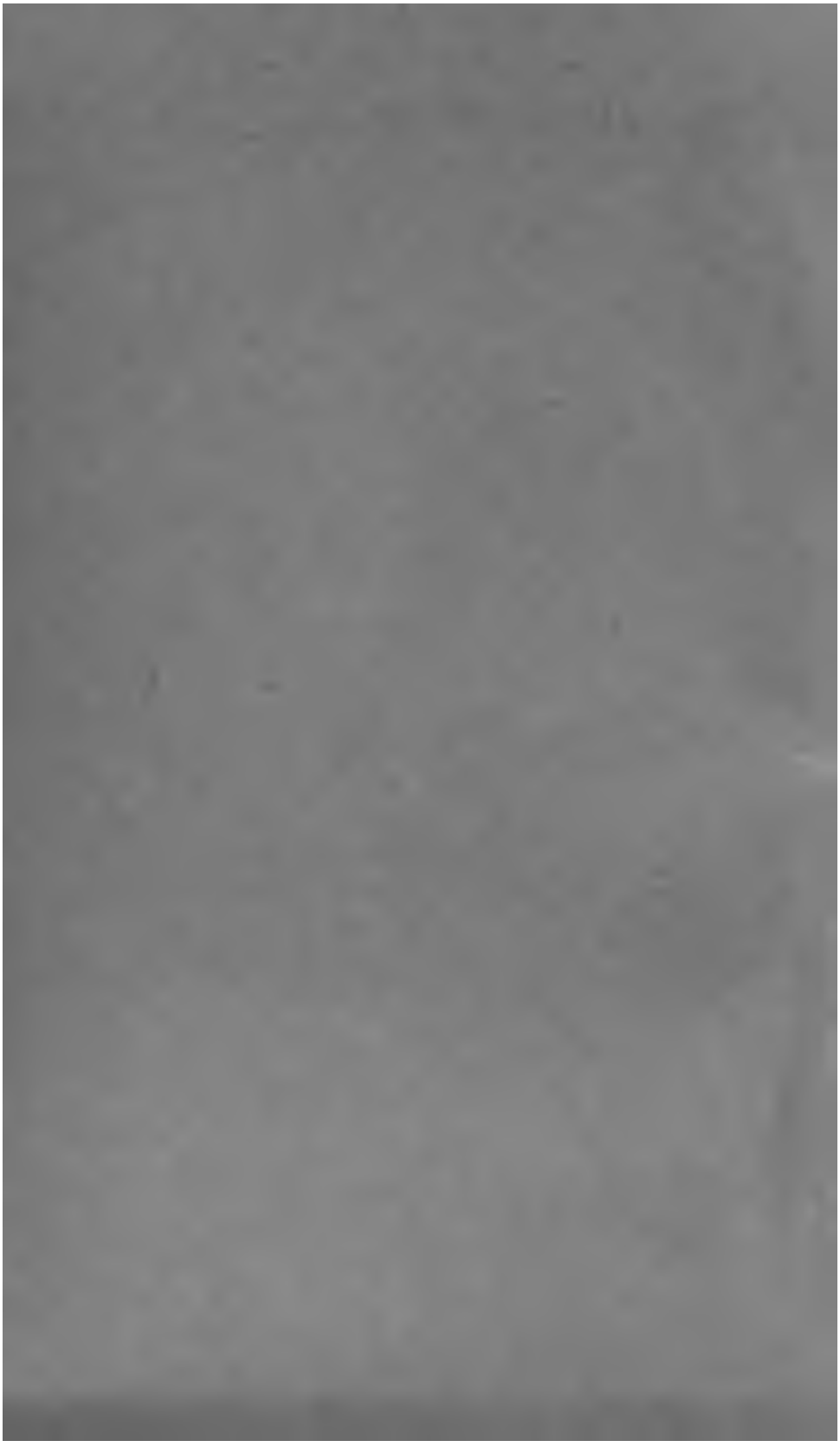

TRANSACTIONS

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A.

ANCIENT JAPANESE RITUALS

BY

DR KARL FLORENZ.

Professor of Philology and German Literature in the
Imperial University, Tōkyō.

ANCIENT JAPANESE RITUALS.

Part IV.

BY

DR. KARL FLORENZ.

In volumes VII and IX of the Transactions of the Asiatic Society of Japan *Sir Ernest Satow* has published an English translation, with commentary, of the NORITO, or Ancient Japanese Rituals. His three papers on this subject constitute one of the monumental works of Japanese philology. Unfortunately the learned author has not seen his way to give us more than the smaller moiety of the Rituals (nine out of twenty eight) which is the more regrettable as no abler hand could have undertaken the task. It is difficult for anybody, and rather bold, to continue a work begun by a Satow, for the inferiority of the continuation will be only too palpable. As the Norito belong, however, to the most important, interesting and beautiful products of Japanese literature, a reliable translation of all of them is an urgent necessity, and the present writer has therefore ventured to come forward and supply the omission. His original intention was to publish the result of his studies in German, his native tongue; having now undertaken to produce it in English, he believes himself entitled to a certain degree of indulgence on the part of the reader, because he labours under no small disadvantage in doing a work of this kind in a foreign language. The writer has endeavoured to use as much as possible Satow's phraseo-

logy, in order to preserve in the English rendering the same uniformity of style which exists in the Japanese text. For quotations from the KOJIKI and NIHONGI the admirable translations by *Chamberlain* and *Aston* have been placed under frequent contribution, though the present writer has in all cases consulted the originals themselves, and, with regard to the Nihongi, also his own German translation and commentary. For students of the original text a full glossary will be added.

No. 10.—*Minadzuki Tsugomori no Oho-harahe*, OR GREAT PURIFICATION CELEBRATED ON THE LAST DAY OF THE SIXTH MONTH (AND ALSO IN THE *Shihasu* OR TWELFTH MONTH.)

LITERATURE USED: Besides the older commentaries of Mabuchi, Motowori Norinaga and Fujiwi, mentioned by Satow, vol. VII pag. 101, I have made use of the *Noritoshiki-kōgi* (祝詞式講義) by Haruyama Tanomu, the *Norito-bemmō* (祝詞辯蒙) by Shikida Toshiharu (5 vols.) the Norito-shiki-kōgi by Ōkubo (2 vols), the Norito-ryakkai (祝詞畧解) by Kubo (6 vols), and notes of lectures delivered by Motowori Toyokahi in the Imperial University of Tōkyō. The big commentary *Noritokōgi* written by the late Suzuki Shigetane in 34 vols. is unfortunately, like his huge commentary on the Nihongi, not yet accessible to the general public. The Government would render an invaluable service to all students of Japanese archaeology by printing these two works of one of the greatest scholars Japan ever possessed. I have also had the advantage of consulting a very interesting paper on the Oho-harahe by *Dr. H. Weipert* (Trans. of the

German As. Soc., Heft 58, page 365-375), in which special attention has been paid to the ritual as being a monument of the most ancient judicial ideas of the Japanese, and the learned essay "The Mythology and Religious Worship of the Ancient Japanese" by Satow, published in the Westminster Review, July 1898, p. 27-57. (Unfortunately this latter paper became known to me, through the kindness of its author, only after the present essay was finished, so that the valuable information given by it could only be made use of in the form of additional notes.

INTRODUCTION.

§ 1. Definition.

The *Oho-harahe* or Great Purification is one of the most important and most solemn ceremonies of the Shintō religion; by it the population of the whole country, from the Princes and Ministers down to the common people, is purified and freed from sins, pollutions and calamities. In the earliest times, i. e. until the beginning of the 8th century A. D., the service seems not to have been celebrated at fixed regular intervals, but only when special reasons offered (see § 3); since then it has been celebrated twice a year, on the 30th day of the 6th and 12th months. The chief ceremony was performed in the capital, near the South Gate or *Shūjaku-mon* (Gate of the Scarlet Bird) of the Imperial palace, and might be styled the purification of the court, because it was to purify all the higher and lower officials of the Imperial court. In a similar way the ceremony was celebrated also, at all the more important

(public) shrines of the whole country, and therefore the Shintoists speak of an Oho-harahe of the provinces, in contradistinction to the Oho-harahe of the court. Beside the regular celebration on the 30th day of the 6th and 12th months we find, however, the ceremony not infrequently performed at other times, e. g. on the occasion of the *Dai-jō-we* (festival after the ascension to the throne of a new Emperor), or when the *Hsuki hime-miko* (an Imperial princess, chosen as Vestal) was sent to the temple of the Sun-goddess in Ise.

There are four ways of spelling and pronouncing the name 大祓, viz. *Oho-harahe, Oho-harahi, Oho-barahe, Oho-barahi.* The first deserves to be preferred. It is derived from *oho* "great" (stem of the adjective *ohoki*) and the verb *harafu* "to clear away, to sweep." *Mi-na-dzuk* (水無月 water-less month) is an old name of the 6th month O. S. (approximately our July), *shihasu* of the 12th month O. S.;. *Tsugomori* means "last day" of a month, The 6th month is often called *nagoshi-no-tsuki* "month of leave-taking from summer" (the summer comprised the 4th, 5th and 6th months), and so we find for the summer purification also the popular name *nagoshi no harahe* 夏越の祓.

The regular celebrations in the 6th and 12th months are designated as *Kōrei Oho-harahe* (例恒大祓) usual or regular O. H., the extraordinary ones as *Rinji Oho-harahe* (臨時大祓) occasional O. H. When a year had an intercalary 6th or 12th month, the last day of the intercalary month was chosen. Since the introduction of the Gregorian calendar (1st January, 1873), the regular ceremony

has taken place on the 30th June and 31st December.

The Oho-harahe consists of certain ceremonial actions, chiefly the offering and throwing away into the water of the so-called *harahe-tsu-mono* (祓物) "purification-offerings (lit things)," and the reading of a Ritual.

§ 2. Oho harahe, Harahe, Misogi.

The *Oho-harahe* must be distinguished.

A) from the simple *Harahe*, i. e. the purification of an *individual person from the pollution contracted by some offence*, in which case the guilty person himself had to provide certain offerings to the Gods. This was originally a mere religions ceremony, the offerings provided by the offender being, in the beginning, probably only such things of his personal property, as were considered to have been polluted. They were thrown away into the water. But out of this developed, in the course of time, the idea of a penalty. Now it is highly interesting to observe, for what reasons, in what way, and to what extent penalties were exacted from offenders. The archaic Japanese society possessed neither law-codes, nor clear descriptive rights at all, so that the punishment of offences was left entirely to the discretion of the injured individual or community. The Kojiki and Nihongi report numerous instances, in which an Emperor, or a chieftain, or some other individual, metes out punishment to an offender, the punishment varying usually between the penalty of death, making the criminal a slave, banishment, and wholesale or partial confiscation of property. The punishment of

transgressions being thus, until about the end of the 7th century, purely arbitrary, it is no wonder that frequent abuses occurred, and that there arose a regular system of squeezing under the hypocritic disguise of a legitimate *Harahe* (purgation). The Emperor Kōtoku, the great admirer of Chinese institutions, is reported by the Nihongi to have issued, on the 22nd day of the third month of the second year of his reign (12th April, 646), a decree in order to abolish existing bad customs, from which I extract the following interesting paragraphs :

Sometimes a wife who has lost her husband, marries another man after the lapse of ten or twenty years and becomes his spouse, or an unmarried girl is married for the first time. Upon this, people, out of envy of the married pair, have made them perform *purgation.*

Again, there have been cases of men employed on forced labour in border lands who, when the work was over and they were returning to their village, have fallen suddenly ill and lain down to die by the roadside. Upon this the [inmates of the] houses by the roadside say :— Why should people be allowed to die on our road ?' And they have accordingly detained the companions of the deceased and compelled them to do *purgation* [i. e. their valuables were taken away from them under the pretext, that these had to serve as purification-offerings in the ceremony necessary to purify the road from the pollution]. For this reason it often happens that even if an elder brother lies down and dies on the road, his younger brother will refuse to take up his body [for burial].

Again, there are cases of peasants being drowned in a river. The bystanders say :—'Why should we be made to have anything to do with drowned men?' They accordingly detain the drowned man's companions and compel them to do *purgation*. For this reason it often happens that even when an elder brother is drowned in a river, his younger brother will not render assistance.

Again, there are cases of people who, when employed on forced labour, cook their rice by the roadside. Upon this the [inmates of the] house by the roadside say :—'Why should people cook rice at their own pleasure on our road?' and have compelled them to do *purgation*.

Again, there are cases when people have applied to others for the loan of pots in which to boil their rice, and the pots have knocked against something and have been upset. Upon this the owner of the pot compels *purgation* to be made.

All such practices are habitual among the unenlightened vulgar. Let them now be discontinued without exception, and not permitted again.

It goes without saying that this primitive kind of judicial procedure did not long survive the introduction of the Chinese system of administration, at least to no great extent. Also in a purely religious sense the *Harahe* of single individuals from pollutions contracted through crimes seems to have disappeared.

B) A second kind of *Harahe*, generally called *Misogi* (禊) "ablution," practised in ancient times, has been preserved to the present day, viz. the purification of a single

individual or a place *from pollutions through coming into contact with something ceremonially impure,* like dead bodies etc. Comp. notes 37 and 35 to the translation of the ritual.

C) As a third species of *Harahe* we may mention the purification preceding every greater festival (*matsuri*) of a Shintō shrine, through which the *priests and others taking part in the Matsuri are purified.* This ceremony takes place in a hall or open place specially prepared for the purpose, called *harae-dokoro* "purification-place." It consists in the *Kami-oroshi* "bringing down the spirits of the purifying deities" (see note 74, 76, 79 and 81) into the *himorogi* (a Sakaki branch with cut paper hangings) which stands on an eight-legged table in the middle of the Harahe-dokorō, the recitation of the purification-prayer, various subsequent symbolic ceremonies, and the *Kami-age* or "sending back the gods" (to their abodes). Thereupon the priests are considered to be pure, and the Matsuri proper can begin. A detailed description of this ceremony I shall give on another occasion. Only the wording of the prayer addressed to the gods may be mentioned here :

"In reverence and awe :

The great gods of the purification place who came into existence when the great god Izanagi deigned to wash and purify himself on the plain of Ahagi [east] of Tachibana [near] the river Wotō in Himuka in Tsukushi, shall deign to purify and deign to cleanse whatever there may be of sins and pollutions committed inadvertently or deliberately by the officials serving [here] to-day. Listen

ye to these my words. Thus I say reverentially."

D) Fujiwi mentions in his *Gogoshaku* a sort of *private Harahe* which, like the Oho-harahe, was performed on the last day of the sixth month. People fastened *yufu-shide*, strips of mulberry-tree fibres, to hemp leaves, and taking these to the bank of a river performed the purification.

These statements about *Harahe* and *Misogi* do not at all exhaust the subject, but will perhaps convey a sufficiently clear idea of it.

§ 3. Age of the Ceremony.

The earliest historic reference to the ceremony of general purification we find made on the occasion of the death of the Emperor Chiūai, said to have taken place in the year 200 A. D. This date is, of course, entirely untrustworthy, like all the dates before the fifth century; but this much at least can be inferred from it, that the existence of the ceremony is ascribed to a very early time. The Emperor had died a sudden death which was attributed to the curse of some offended god, and the Empress Jingō therefore "commanded her Ministers and functionaries to *purge offences* (i. e. celebrate the Oho-harahe) and to rectify transgressions etc" (Nihongi). The corresponding passage of the Kojiki enumerates a great number of the crimes with which we shall become acquainted in the text of our ritual. It says: "Then, astonished and alarmed, they set [the dead Emperor] in a mortuary place, and again taking the great offerings of the provinces, seeking out all sorts of crimes, such as

flaying alive and flaying backwards, breaking down the divisions of rice-fields, filling up ditches, etc., etc. evacuating excrements and urine, marriages with cattle, marriages with fowls, and marriages with dogs, and having made a *Great Purification of the land*, the Noble Take-uchi again stood in the pure court and requested the Deities' commands." (Chamb. page 230). Then there is complete silence for a long time, until the reign of Emperor Temmu in the second half of the seventh century. On the 16th day, 8th month, 5th year of his Emperor (i. e. 28th September, 676) an Imperial edict commanded (this and the following quotations are from the NIHONGI) :

" Let a Great Purification be held in all quarters ! As for the articles needed for this purpose, there are to be forwarded as *harahe-tsu-mono** (purification offerings) by the Kuni no Miyatsuko (Country-Rulers) of each province: one horse and one piece (*Kida*, =13 feet) of cloth ; moreever, by each district governor : one sword, one deerskin, one mattock, one smaller sword, one sickle, one set (i. e. ten pieces) of arrows, and one sheaf of rice in the ear; moreover, by each house : one bundle of hemp.

This Great Purification was obviously celebrated in order to avoid the evil influence of a comet that had appeared in the seventh month, seven or eight feet in length, and disappeared from the sky in the ninth month.

The third reference is made in the spring of the seventh year of Temmu (678): " This spring, as the

Aston's version " to be forwarded to the shrines of purification " is based on the text of the Nihongi-shūge; the editor of this text has, however, arbitrarily changed one Chinese character (祓柱 into 祓社), and I have gone back to the original reading.

preparation for worshipping the Gods of Heaven and Earth, a *Purification* was held *throughout the Empire.* An *imi-no-miya* (Purification-palace or Abstinence Palace, for the Emperor) was erected on the bank of the Kurahashi river (in the Tōchi district of Yamato).

The fourth reference, on the 30th day, 7th month, 10th year (19th August, 681) runs : " Orders were given to the whole Empire to hold a *great Purification ceremony.* At this time each Kuni no Miyatsuko supplied as purification-offering one slave, and thus the purification was done. "

The fifth, on the 3rd day, 7th month, 1st year Shuchō (28th July, 686) : " The Emperor commanded all the provinces to perform the ceremony of the *Great Purification.*" The reason for the celebration of the last mentioned ceremonies (fourth and fifth) is not apparent from the context. The last book of the Nihongi, treating of the reign of the Empress Jitō, Temmu's successor, has not a single reference to the ceremony. It is next mentioned again in the 11th month of the 2nd year of the Emperor Mommu (698), as an occasional performance. With the first year of the period Taihō, 701, we come at length to the time when the Great Purification was ordered to be performed at regular intervals, viz. twice a year, on the last day of the sixth and twelfth months. After this date the regular ceremony on the fixed days is no more specially mentioned by the annals, being considered as a matter of course, whilst its performance on other extraordinary occasions is frequently referred to. Under the

influence of the increasing power of Buddhism and Chinese philosophy during the middle ages and the Tokugawa period, the Shintō religion, as a whole, lost much of its hold on the people, and naturally the general observation of its rites suffered in consequence. The Central Government certainly did nothing for their encouragement or preservation. But while a number of ancient Shintō customs fell thus into complete oblivion, the Oho-harahe has always been practised to a certain extent. The restoration of the Imperial power in the present Meiji era was shortly followed by a thorough, and almost extravagant, rehabilitation of Shintō in its so-called "pure" form, and the newly established Council for Spiritual Affairs (*Kyōbushō*) issued, first on the 25th June 1871, and subsequently on the 18th June 1872, decrees by which all public Shintō shrines of the country were directed to celebrate the Great Purification on the last day of each June and December as an official ceremony, in the presence of the local officials. The latter decree to which I shall refer again in § 6, gave also detailed instructions in regard to the ceremonial, and a new abridged version of the ritual. Another decree, dated the 3rd September of the same year, fixes the official contribution to the expenses for the Oho-harahe ceremony in each Kwankoku-Hei-sha (i. e. Shintō shrines whose fêtes are observed under the direct supervision of the Central Government, or under the supervision of the governor of the province respectively) as one yen fifty sen.

§ 4. Age of the Ritual.

The Ritual read at the ceremony of the Great Purification is usually called *Oho-harahe no Kotoba* "words of the Great Purification." It is also called *Nakatomi* (or *Misogi*) *no Kotoba* "purification words of Nakatomi" (see § 5) which is a very old name, occurring already in the Kogo-shui (compiled 807 A. D.). Other designations are *Nakatomi-(harahe) no saimon* (祭文 written Shintō prayer), or simply *Nakatomi-harahe.*

Mabuchi ascribes the Oho-harahe no Kotoba to the end of the reign of Emperor Tenji (662-671) or the reign of Emperor Temmu (673-686); the congratulatory address of the chieftains of Idzumo (Norito No. 28) to the reign of Emperor Jomei (629-641); the service for the removal and dismissal of avenging deities (No. 25) and the Luck-wishing of the Great Palace (No. 8) to the reign of the Empress Jitō (687-697); the Praying for Harvest (No. 1), the service of Hirose oho-imi (No. 3) and the service of the gods of wind (No. 4) to the beginning of the reign of the Emperor Kōnin (770-782). All the others are, according to the same anthority, later and inferior, the latest being the worst. His grounds for assuming these dates do not, however, bear any deep critical investigation, and we must side with Motowori who rejects his hypothesis as untenable. To be quite sincere, we must confess that we have not sufficient means for determining the age of the Norito. Motowori remarks justly: In the most ancient times the Norito cannot have existed in a definite form,

but must have been composed anew on each occasion, according to circumstances. But what was repeated every year at a fixed time, became by and by crystallized into a definite form. We cannot now make out when the Norito were first committed to writing, and at what time of the year they were originally used. Most of the old Norito have been handed down to us in their original wording, though, of course, some minor changes have been unavoidable. Something has probably been omitted, something probably been added, and interpolations from other texts may have crept in. The collection of the Norito, as we possess it embodied in the Engi-shiki (promulgated 927) was probably made in the Taihō period, or even a little earlier, during the reign of the Emperors Tenji or Temmu. Among the Norito there are some which were composed for festivals of later origin, or were put in the place of older lost rituals. Such rituals are inferior in style to the earlier ones, but have been composed in imitation of them, the old words and phrases being used. It is, therefore, not at all easy to determine the time of their composition; at least, not as easy as with the later Monogatari (novels) and Jobun (prefaces). In the present Oho-harahe ritual some passages seem to date from time immemorial (Motowori says phantastically from the time of the descent of the Heavenly Grandchild) while others seem to have been added in the periods of the Mikados Tenji, Temmu and Jitō. It is useless and wrong to draw any inferences with regard to the age of the Oho-

harahe ritual from the sporadic occurrence of several later expressions in its text.

§ 5. Recitation of the Ritual.

The ritual was recited at the public ceremony of the Oho-harahe as well as on the occasion of private purifications (*watakushi no harae*). In consequence of its use for the latter purpose, frequent changes took place in the wording in order to adapt it to special circumstances, and this accounts for the existence of so many corrupted texts.

The Oho-harahe no Kotoba was recited only *once* at each ceremony of purification, and this is perfectly natural. But later on the influence of Buddhism began to tell upon it. It is a peculiar custom of the Buddhists to read their Sutras again and again, to indulge in an endless and really stultifying repetition of the same text (as the Roman Catholics do with the Ave Maria in the prayer of the rosary), and unfortunately the Shintōists also were, for a long time, influenced in the same direction and read the ritual several times in succession. Now they have returned to the original method of reading it only once.

Though the ritual is originally and properly only a part of the ceremony of purification, it not infrequently happens that it is recited without performing the ceremony.

The *reader* of the ritual was, in ancient times, always a member of the *Nakatomi* family, a family of priestly character (comp. note 51) which derives its origin from the god

Ama no Koyane no Mikoto (meaning Heavenly-Beckoning-Ancestor-Lord according to Motowori; but the etymology is obscure. See Satow VII, 400). This god played a conspicuous part in the arrangements made for enticing the Sun-goddess out of the Heavenly Rock-cave into which she had retired in consequence of Susanowo's misconduct: he was made to *recite a grand liturgy.* Since that time he and his earthly descendants, the Nakatomi, are said to have filled the hereditary office of reciters of the Oho-harahe no Kotoba and other rituals. Towards the end of the ritual the *Urabe* or diviners are mentioned. Their fuuction at the Oho-harahe ceremony was originally only to throw the purification-offerings away into the river; but in the middle-ages it became the practice for them to recite the ritual itself, in stead of the Nakatomi. At the present time, the office of the Nakatomi as reciters of the Norito is no longer in existence; the ritual is now read by a priest of the temple concerned.

§ 6. The Present Oho-harahe Ceremony, according to the Decree of the 18th June 1872.

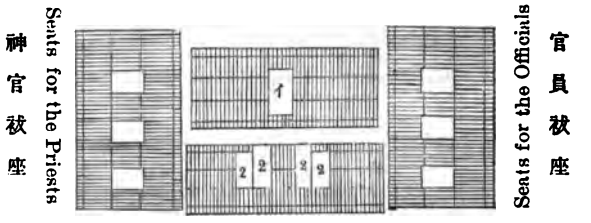
On the last day of June and December, i. e. twice a year, the ceremony of purification shall be performed in all public Shintō shrines (官社以下 all shrines both those supported by the Government and those maintained by the people of a particular locality.) The officials of the Fu and Ken as well as the common people shall then visit the shrine and partake in the purification.

Main Shrine

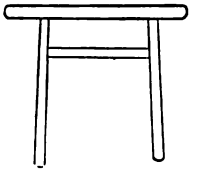
社 (Honsha) 本

ORATORY

殿 (Haiden) 拜



COMMON PEOPLE.



1. Seat for the [reader of the] Purification Ritual.

2. Tables with the purification-offerings (harahe-tsumono).

---

[1] Give first the description of the modern ceremony, because it is easier to understand than the rather fragmentary report on the old one, and throws also some light upon it.

In the court yard in front of the shrine, to the right and left, coarse matting is spread, and small round, or square mats (*Enza* or *ko-hanjō*) are laid down to serve as seats for the local officials and priests during the purification. The officials sit on the left, the priests on the right hand side viewed from the temple. In the middle between them stand tables (ta-katsuwe) on which are deposited the purification-offerings (harahe-tsumono), consisting of two feet of bleached cloth made of paper-mulberry bark (木綿) and two feet of bleached linen (布). Before these, i.e. between the tables and the shrine, is the seat for the [reciter of the] purification ritual.

At 2 o'clock p.m. the local officials and priests occupy their seats.

Then the chief priest (*gūji*, or, if there is no *gūji*, the next highest priest) proceeds to the Main shrine (*shinden*), mounts up [the stairs] and opens the door.

Then he recites the following prayer, bowing twice:

"In reverence and awe: In the honorable front of the....Shrine, I, the chief priest, of such and such a rank and such and such a name, say in awe, in awe: As for the various sorts of sins that may have been committed either inadvertently or deliberately by the officials of this....Fu (or ken), and the divine officials (i.e. priests) serving the great god [of this shrine], and moreover by the common people of all the Sato under his sway, the sins which we purify and cleanse at the setting of the evening-sun of the last day of the sixth (or twelfth) month of this year, depositing

in abundance various sorts of purification-offerings on the tables,--

I humbly pray to the gods of the place of purification: Deign to consult in divine consultation, and deign to purify and deign to cleanse the evils, sins and pollutions of all people. Hear this my prayer [pricking your] ears higher and higher like the swift-running horse! Thus I say reverentially." *)

Then the chief priest descends from the shrine and occupies again his seat at the place of purification.

Hereupon a priest (神官) takes the seat in the middle (the above mentioned for the ritual) and turning his face towards the people (with his back towards the shrine), he recites the ritual of purification.

(Some changes in the wording of the ancient ritual were necessitated by the different conditions of the time; but apart from this it has also been abbreviated in such a manner, that all the poetic charm of the original text, which may be justly called one of the most impressive productions of Japanese poetry, has entirely vanished. I cannot help calling the new official text a barbarous mutilation. It runs as follows:) †)

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*) In order to understand all details in this prayer and the following abbreviated version of the ritual of purification, the reader is requested to look up the corresponding passages in the ancient ritual, to which explanatory notes are appended.

†) My translation is based on the text given in the official *Jinja-saishiki* (神社祭式), published in August 1875. It differs slightly in the choice of some expressions from the text in the above mentioned decree (See *Horei-zensho* 法令全書, Meiji 5th year.)

"I say:" Hear all of you! The various sorts of sins that may have been committed as heavenly sins, or earthly sins, either inadvertently or deliberately by the officials of this.....Fu (or ken), and the divine officials (priests) who serve in this.....Shinto shrine, and moreover by the common people of all the places (Sato) under the sway [of the great god of this shrine; the sins which we purify and cleanse in the great Purification, at the setting of the evening-sun on the last day of the sixth (or twelfth) month of this year, depositing on the tables the purification-offerings,

will be carried out under mutual consent by the goddess Se-ori-tsu-Hime, the goddess Haya-aki-tsu-Hime, the god Ifuki-do-nushi and the goddess Haya-sasura-Hime into the river and sea, and breathed away and made to disappear without trace in the Root-country, the Bottom-country.

After they have thus made them disappear, it is to be expected that, what one calls sin, (tsumi) and what one calls transgression, (toga) will from to-day no longer exist with the officials of this Fu (or ken), the priests, and moreover the men and women of all the houses in all places, and in this expectation I recite [this Norito] and perform the purification."

Hereupon the local officials and priests grasp the *Kiri-nusa* and execute with it the purification.

The *Kiri-nusa* 切麻 is a wand with hemp-fibres hanging from its upper end (on the whole identical with the *Gohei*). After the officials and priests have

taken their seats on the place of purification, the Kiri-nusa are distributed, and one is placed before each of the officials and priests. As for the common people taking part in the ceremony, they also manipulate the Kiri-nusa in the same way, or simply bow down, if they cannot procure any for themselves.

Then the chief priest mounts up again to the main shrine, closes the door and having finished doing this, descends from the shrine and returns to his seat.

Hereupon the priests retire and go out.

The purification-offerings are now cut into small pieces, and thrown away into the river or the sea. The same applies to the Kiri-nusa. (If neither river nor sea is close by, a tub of water is used instead).

§ The Ancient Ceremony, According to the Ceremonial Regulation of the Jōgwan-period (859-876).

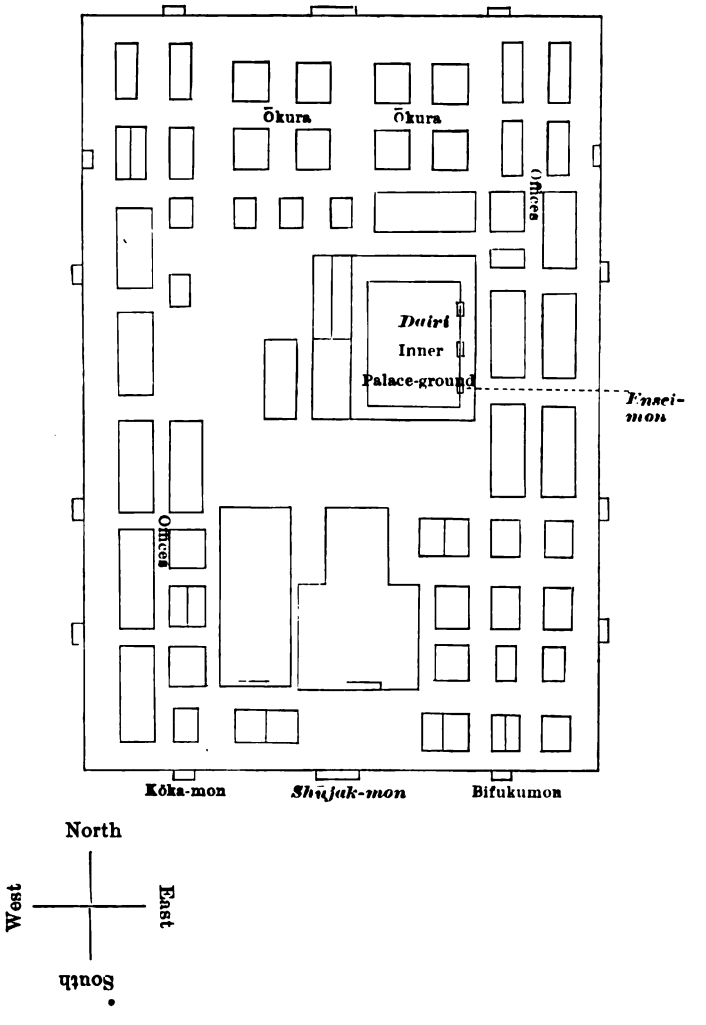
"As for the great purification in the sixth and twelfth months, the officials, of the Department of the Shintō Religion (Jingi-kwan), the Imperial Household Departmet (Kunai), the Bureau of Sewing and Embroidery at the Imperial Court (Nuhidono) etc. shall present themselves in the fourth division of the hour of the horse (i.e. between 1½ and 2 o'clock p.m.) outside of the En-sei-mon (a gate on the east side of the Dairi or Inner Palace). All the officials assemble at the spot chosen for the ceremony of purification (Harahe no tokoro). Before this, the officials

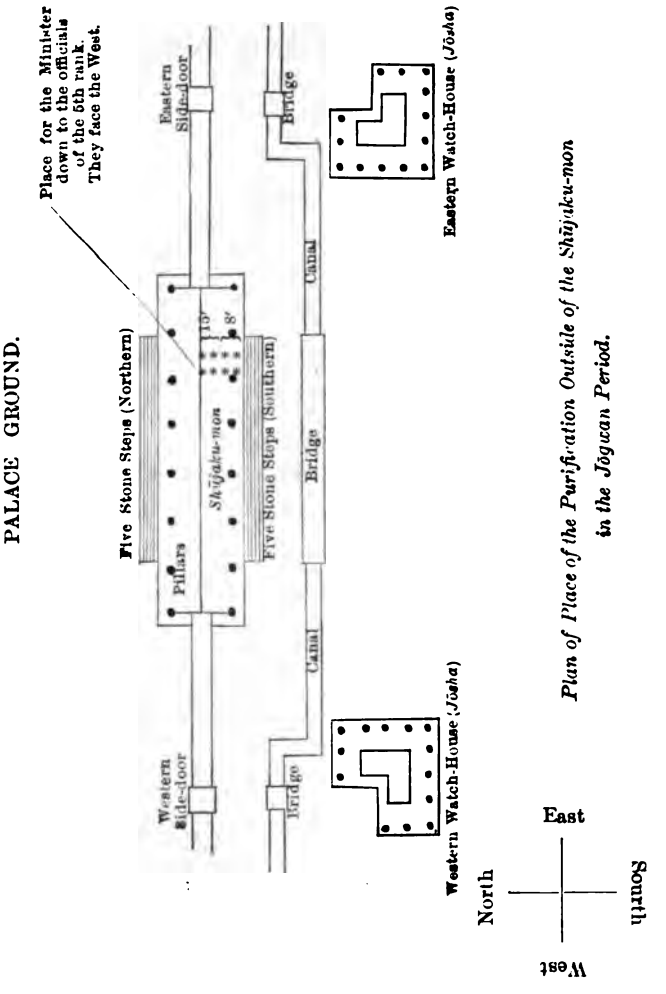
of the Department of the Shintō Religion. spread out the purification-offerings south of the way before the Shūjaku-mon (Gate of the Scarlet Bird, the Middle South gate of the outer enclosure of the Palace)—distributed at six places: the horse stands South, with its head facing the North—. The officials arrange the seats at the Shūjaku-mon and at the eastern and western Jōsha (伎舍, watch houses in front of the gates of the Palace).

All persons from Ministers, down to officials holding the fifth rank, have their seats at the eastern side of the platform, facing the West and being drawn up in double line according to their rank, from North to South. The first space east of the southern staircase, is the stair for persons of the fourth rank downwards, and the second space is the staircase for the State-Counsellors (Sangi) and officials of higher rank. The female officials are also on the western side of the same platform, separated by a curtain. The Fubito of the Geki-kwan (i.e. the scribes and under-secretaries of the Council of State) and the officials of the Central Department (Naka-tsukasa), Board of Civil Office (Shikibu) and Board of War (Hyōbu) have their seats at the eastern Jōsha. facing the West and being drawn up in lines according to their rank from North to South. The members of the Board of Police (Danjō) are at the western Jōsha, facing the East and being drawn up in lines according to their rank from North to South. The seat for the Norito (i.e. for the reader of the ritual of purification) is at the south-western side of the way, and before the seat is spread a cloth as Hizatsuki (small

square mat to squat upon). In the first division of the hour of the sheep (i.e. 2-2½ o'clock p.m.) the secretaries

IMPERIAL CASTLE (宮 城 *Kyūjō*).





Plan of Place of the Purification Outside of the Shijaku-mon in the Jōgwan Period.

(Geki) take each their seats; the [officials of the] other offices stand at the eastern end of the eastern Jōsha, etc.

The Geki and their inferiors rise from their seats, go down to the southern end of the eastern building (sha) and post themselves there. The secretaries (Matsurigoto bito) and Clerks (Sakwan) of the Board of Civil Office and Board of War take their place at the head of the civil and military officials, and stand in lines, facing the West, and being drawn up according to their rank from North to South. The Secretaries and Clerks of the board of Police go down to the southern end of the western building, (sha) and post themselves there, facing the East, and being drawn up according to their rank from North to South. After they have thus posted themselves, the officials of the Department of the Shintō Religion distribute the *Kiri-nusa* (cut nusa) i.e. white wands with hemp-fibres hanging from the upper ends, the symbol of the primitive offerings of greater value)—among the sangi and superiors, these are distributed by Clerks, among the officials of the fourth rank upwards (but lower than the Sangi) by scribes, among the ladies and other officials by Kamu-Tomo-no-wo.*) Thereupon Nakatomi takes his seat and recites the ritual. When he says *kikoshimese* "hear!", all the officials exclaim *wō!* After the purification is finished, the [ceremony with the] *Oho-nusa* †) is performed. Hereupon the *Kiri-nusa* of the persons from the fifth rank upwards are taken back. Shortly afterwards all go away.

*) Attendants in the Department of the Shintō Religion, also called *Kamibe*. There were thirty of them in the Department.

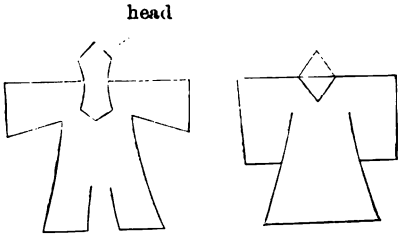
†) A wand (*kushi*) with cut paper (*shide*). The *Oho-nusa* is taken and rubbed over the body, by which process the sins of the performer are believed to be transferred to it.

§ 8. Details on Various Practices. Ceremony at the Sumiyoshi Shrine in Tokyo.

During the middle ages,—it is impossible fix the time even only approximatively—, various popular practices have sprung up in connection with the purification ceremony and have partly been preserved to the present day. I shall proceed to mention some of the more important ones of them, in the course of a minute account which I am going to give, with illustrations, of the ceremony performed at the *Sumiyoshi-jinja*, situated on the small island Tsukuda-shima in the mouth of the river Sumida-gawa, at Tokyo. This Shinto shrine, which is a branch shrine of the famous Sumiyoshi-jinja of Ōsaka, is one of the few shrines in the country, where, at least in June (the December ceremony is an abridged one), the ceremony is performed exactly in the same way as in the middle-ages. The informations which I have been able to gather thereabout I owe mostly to the kindness of the priest of the temple, Mr. Hiraoka Yoshibumi (平岡好文).

Towards the 25th or 26th of June (or December) the parishioners and other believers who wish to be purified go to the shrine and get from its official a so-called *kata-shiro* (形代), i.e. a white paper cut in the shape of a human garment. On this the person to be purified, writes the year and month of his birth, and his sex; then he rubs the paper over his whole body, and breathes his breath on it, by which procedure his sins are transferred to it, and takes it back to the shrine before beginning of the ceremony. It

is therefore also called *nade-mono* (撫物) "stroke-thing." (The article in Fuzoku-gahō No. 6 reports that in the Tokugawa-time the people wrote on the *kata-shiro* such phrases as *kanaianzen* (家内安全) "peace for my house," or similar ones). All the *kata-shiro* brought back are packed into two *ashi-dzutsu* (葦筒) "reed-sheath" which are placed on a table of black wood (*kuroki no tsukuwe*), and are called *harahe tsu-mono* "purification-offering (see above).



Length about 3″;
Width about 2″.

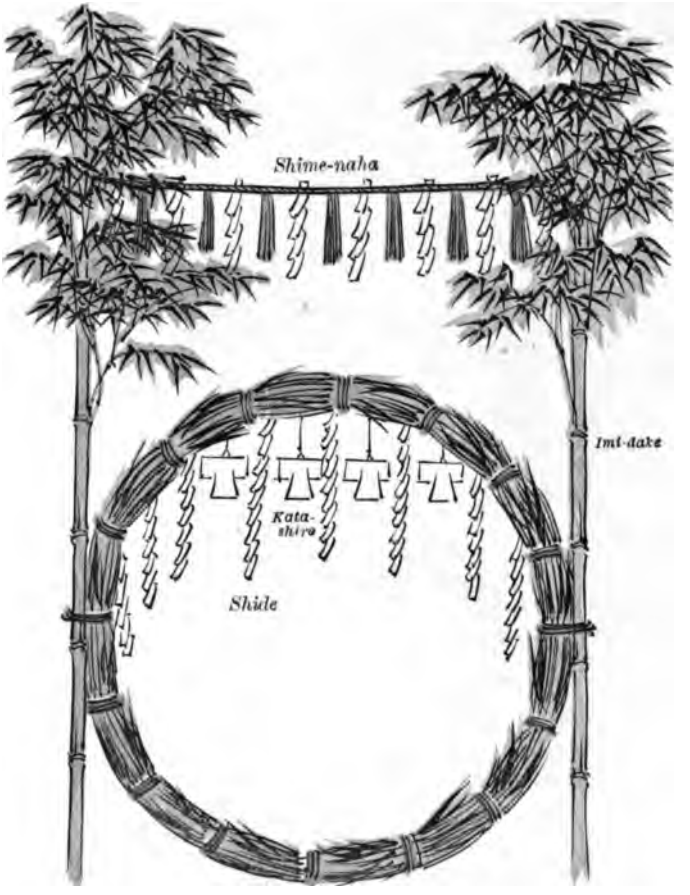
KATA-SHIRO.

KUROKI-NO-TSUKUWE

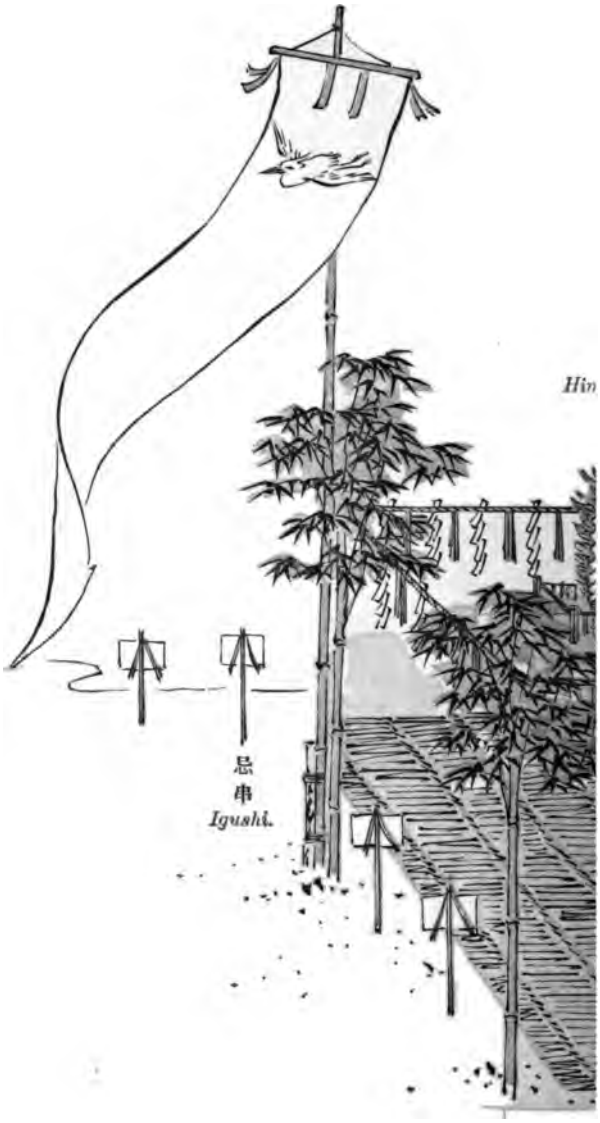
"Black-wood-table," made of *Haji* ( ) branches, bound with rattan vine.
Length 2′; width 1′2″; height 1′.

The *Tori-wi* in front of the shrine is decorated in the following way: On the left and right is placed a large bamboo, called *imi-dake* (斎竹) "sacred bamboo;" a *shime-nawa* is stretched across, and the inner space of the Tori-wi is filled out with a huge *chi no wa* (茅の輪) "reed-ring," from the upper part of which hang down *shide* (paper cuttings) and *kata-shiro*. In June the ring is made of reed, in winter of rice straw. Its circumference is about 8 *ken* (=48 *shaku*).

ASHI-DZUTSU
Length about 4′ or more; Circumference about 2′ or more. (2 pieces).



CHI NO WA (Reed-ring) with IMI-DAKE.


忌串
Igushi.

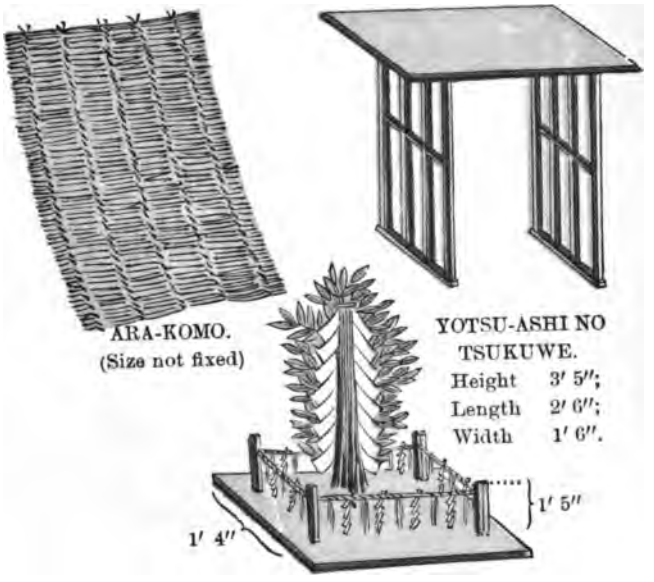
White flag with emblem of a heron (*sagi*).

祓式場

ni-dake.

1

The place for the purification-ceremony proper (the *Harahe do*) is chosen in front of the shrine, in the immediate neighbourhood of the border of the river ; it covers a space of about three *ken* (18 feet) square. After the place has been made ceremonially pure, *imi-dake* are erected at its four corners, *shimenaha* are stretched between them, and the whole space is covered with *ara-komo* "fresh rush mats." An eight-legged table (*yotsu-ashi no tsukuwe*) is put there, and thereon the *Himorogi* (into which the gods are called down by prayer) is placed. Round about the purification place



HIMOROGI.

The middle part, the Himorogi proper, consists of a *Sakaki* or *Kashi* (oak) branch, with eight-fold white paper *shide*, and hemp fibres hanging down in the middle. Round about is a kind of fence.

so-called *i-gushi* (忌串) "sacred stakes" are planted in the ground, and on the side where the river flows two "flags of the gods" (神旗 *shin-ki*) are erected.

I-GUSHI.

8 pieces (2 on each side).

(A green bamboo, of about 4′ length. The paper insected above is six-fold, the material being *hōsho* paper (a kind of five paper, so called from its having been used in writing the *hōsho*, a letter of instruction issued through the secretary of the Kamakura Shogunate by order of the latter. Brinkley's Dict.). Hemp ships bound in a peculiar way are hanging down from the top of the stake on the left and right hand side.

STAFF OF PRIESTS TAKING PART IN THE CEREMONY:

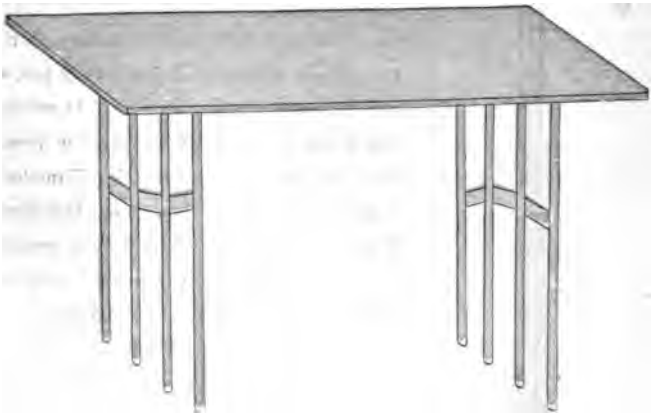
1) One *Thahi-nushi* (齋主) master of rites. The chief priest of the shrine functionates as such. He opens and closes the door of the main shrine (*shinden*) at the beginning and end of the service, and recites the prayer. On the purification place he performs the *kami-oroshi*, (calling down the purification gods into the Himorogi), and

kami-age (sending back the gods), and recites the prayer.

2) One *Kotoshiribito* (典禮) connoisseur, director of the ceremony.

3) One *Norito-shi* (祝詞師). He announces to the assembled people, on the place of purification, the intention of the performance of the Oho-harahe, and afterwards recites the Oho-harahe no kotoba.

4) One *Mike no Osa* (神饌長) chief of the divine food.



Eight-legged sacrificial table (*yatsu-ashi no shinsen-an*). Length 8′; width 1′ 5″; height 2′ 5″.

Earthen vessel with salt dissolved in warm water.

Sakaki branch.

Sambō.

He places the food-offerings to the gods on the sacrificial tables in the main shrine, and afterwards takes them again away (after the essence of the food has been consumed by the gods).

A kind of helmet, made of paper, and called *ebōshi-kami*, i-e. paper in the form of an *ebōshi* cap.

Shide (cut paper), in eight layers.

Hemp (*asa*).

Two stakes (*kushi*), one of plum-tree wood, the other of bamboo, on which the paper and hemp are fastened.

Octangular stand (*dai*) for the Oho-nusa.

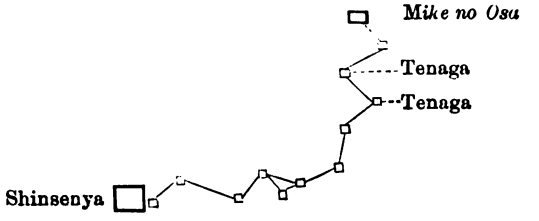
OHO-NUSA, 大麻 (lit. big hemp), about 4′ high from the top to the bottom.

5) One *Shiho-yu-gyōji* (塩湯行事). He purifies the Himorogi with salt-water. The salt-water is in a white earthen vessel, this on a *Sambō* (wooden stand used in offering sacrifices to the kami) which the priest holds with the left hand, whilst he sprinkles the water with a small *Sakaki* branch held in the right hand.

6) One *Oho-nusa-gyōji* (大麻行事). He purifies the assembled people with the *Oho-nusa* (holding it with both hands and brandishing it over the assembly, first in the direction of his left, then his right, then again his left shoulder: the so-called *sa-yu-sa* "left-right-left").

7) Two *Shidori* 後取, companions and assistants of the *Ihahi-nushi.*

8) *Te-na ga* (手長) "long-armed," assistants in the offering of the food to the gods. The various articles of food for the gods, placed on a number of *Sambō*, are kept ready in the *Shinsen-ya* "divine food-hall" outside the shrine. In offering, one *Sambō* after the other is brought from the *Shinsenya* and placed on the sacrificial tables. This is done in the following way: The sacrificer proper, the *Mike no Osa*, posts himself directly before the sacrificial tables, and from him to the *Shinsenya*, at a distance of one



Ken from each other, stand a number of *Te-naga*, but not in straight line :

The Sambō are passed from one Tenaga to the other (who have covered their mouth with a white paper fillet, *fukumen*, in order not to pollute the food by their breath) with arms out-stretched at the height of their eyes ; the receiver claps his hands once before taking the Sambō, in token of his readiness, for it would be a high offence to the gods to let anything drop. Finally the *Mike no Osa* receives the Sambō and places it on the table. In the same way, the offerings are taken away again : what has been brought last, is taken away first, and so on. There are fixed regulations for the number of Sambō and the kinds of food to be offered on each occasion. The first Sambō is placed in the middle, the following ones are alternatively placed to the right and left of it. (seen by the public).

9) One *Kamu-koto-shi* (神琴師) player on the divine Koto. He plays the so-called *Suga-gaki* (melody on the Yamato-koto, without accompaniment of ringing) on the *Yamato koto* (sinico-jap. *Wagon*), a six-stringed harp, during the opening and closing of the door of the Main Shrine and during the *kami-oroshi* and *kumi-age*.

Length 4′2″.
YAMATO-KOTO

10) Two *Yosohi-shi* (裝飾師) decorators. They bring and take the tables and other things used in the ceremony.

11) *Reijin* (伶人) musicians; their number is not fixed.

It may be observed that, though the above list of officiating priests is fixed by the regulations, in reality several functions are mostly performed by one man, because it is rarely the case that so many priests are at disposition.

The whole service may be divided into two phases:

A) the preliminary service in the *Shinden*;

B) the purification service proper on the *Harahe-do*.

A) In the SHINDEN:

When, at about 3 o'clock in the afternoon, all preparations have been finished, the divine officials take their seats before the *Shinden* at a sign of the drum (*dai-ik-ko* first drum).

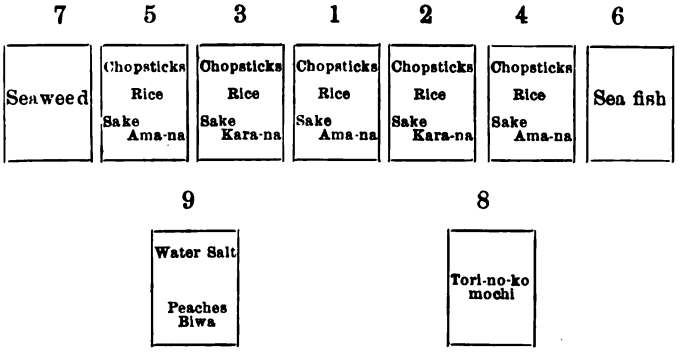
First, the *Ihahi nushi* mounts up to the *Shinden*, accompanied by the *Shidori* who roll up the *misu* (a blind made of fine bamboo strips, hung before the door of the Shindon).

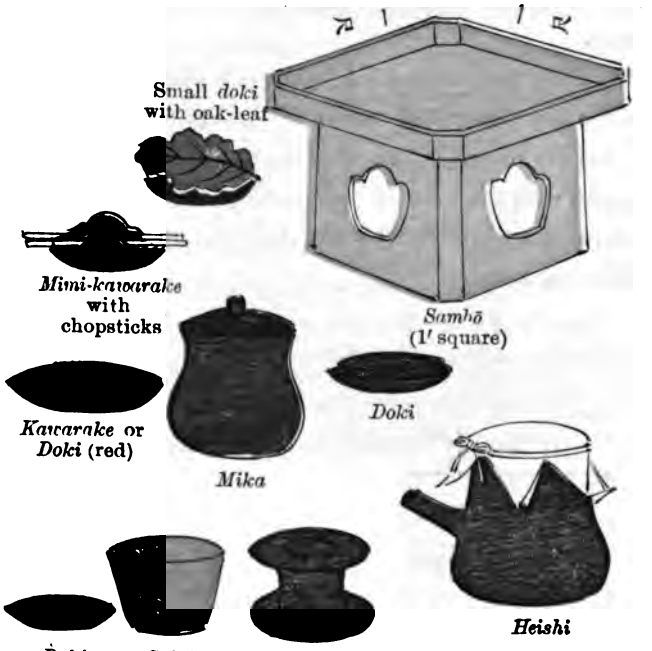
Then the *Ihahi-nushi* stops forward and opens the door with a key. Whilst he does so, the two Shidori, squatting behind him, bow down and make the *keihitsu*, i.e. utter three times a long-sustained cry ō!, by which they warn the peple to be respectful. At the same time, playing on the koto.

Then the *Ihahi-nushi* bows twice and claps his hands without causing a sound (短手 *Shinobi-te*).

Then the *Ihahi-nushi* and *Shidori* go back to their seats.

Then the divine food (*shinsen*) is offered to the gods in the way described under No. 8 (*Tenaga*). First the tables are placed before the sanctuarium, and then the Sambō with the food are brought one after the other. In this instance nine Sambō are offered, on which are the following articles.





The *chopsticks* are make of willow-tree and placed on a *mimi-kawarake*, i.e. an unglazed earthen vessel with handles in the shape of an ear.

The *rice* is put on a small *doki* (=*kawarake* unglazed earthen vessel), an oak-leaf being first spread on the *doki*.

The *sake* is kept in 2 bottles (*mika*)

The *kara-na* "sharp-tasting greens" (such as *wasabi* horse-radish, *shōga* ginger, *negi* onion, etc.) and *ama-na* "sweet greens" (such as *seri* Oenathe stolonifera, *nasubi*

egg-plant, *yama-imo* mountain-potato, *ninjin* carrot, etc.) are placed on a *doki* with an oak-leaf under them. The same is the case with the sea-fish, sea-weed, peaches, *biwa* etc.

The *torinoko-mochi* "egg-shaped *mochi* (i.e. cakes made of pounded glutinous rice) are placed on paper.

The *salt* is put on a *doki*, and the water in a *suiki* (water-vessel).]

During the offering, music.

Then the *Ihai-nushi* recites a prayer (*norito*). He invokes the three gods of Sumiuoye (Soko-dzutsu no Wo, Naka-dzutsu no Wo and Uha-dzutsu no Wo) produced when Izanagi washed himself to clean away the pollution contracted in Hades, and the two deities Oki-naga-tarashihime no Mikoto and Adzuma-mi-oya no Mikoto, and asks them to consult with the great gods of the purification-place, in order to remove to Hades all evils, sins and pollutions from the people of Tsukuda-no-shima, the merchants who come to the shrine, and the families and relations of the officiating priests, and to bestow upon them peace, protection and bliss.

Then twice double bows (i.e. bowing 4 times: *ryōdan saihai*).

Then the Ihahi-nushi and all others return to their seats.

Then, on the second signal of the drum, all leave the temple hall, the Ihahi-nushi with an *Asa-no-ha* (hemp leaves) in his hand. They go one after the other through and round the *Chi-no-wa*, singing a song, under the

leadership of the *koto-shiri-bito*, and proceed to the purification-place. The going-round the *Chi-no·wa* (chi-no-wa wo meguru) is done in the following way: one steps into the ring, turns to the left and goes three times round the left pillar in the *sa-yu-sa* fashion (i e. once to the left then to the right and then again to the left); then he turns three times round the right pillar in the same fashion, and goes on to the Harahe-do. The two songs sung when making the round of the Chi-no-wa, are:

(wrapped in white paper which is bound with a hemp string).

Minadzuki no
Nagoshi no harahe
Suru hito ha
Chitose no inochi
Nobu to ifu nari.

"The people who perform the Nagoshi no harahe (see above § 1) of the watery moon, are said to prolong their lives to thousand years."

Omofu koto
Mina tsukine tote
Asa no ha wo

Kiri ni kirite zo
Harahe tsuru kana.

What [we] think, shall all be annihilated. With this intention, cutting hemp-leaves with cuts, [we] have performed purification."

B. On the Harahe-do.

The *Harahe-tsu-mono* are brought, laid, as stated above, on a table of black wood which is placed on a convenient spot of the purification-place.

First salt-water (*shiho no yu*) is sprinkled.

Then the Ihahi-nushi and Shidori proceed before the *Himorogi* and squat down.

Then the Ihahi-nushi recites the words by which the gods of purification are called down (*kami-oroshi*) into the Himorogi. Meanwhile the *Suga-gaki* is played by the koto-player, and the shidori make the *keihitsu*.

Then the Ihahi-nushi bows twice and makes the *shinobi-te* (soundless clapping of the hands).

Then the Ihahi-nushi and Shidori return to their seats.

Then the *Oho-nusa* is brought out (from the shrine.)

Then the *Norito shi* announces to the people his intention of performing the *Harahe*. The people utter their consent (lit. say "yes," which means that they are ready). The *Norito-shi* says: Kore no yu-niha ni ugonohareru hito mina ga ayamachi-okashikemu kusagusa no tsumi-goto wo harahe-do no oho-kamitachi umi-kaha ni mochi-idete Ne no kuni Soko no kuni ni ibuki-hanachi sasurahi

ushinahitemu. Kaku ushinaihiteba kefu yori hajimete tsumi to ifu tsumi wa araji to harahi-tamahi kiyome tamafu koto no yoshi wo moro-moro kikoshimese to noru. I.e. "The great gods of the purification-place will take out into the river and sea all sorts of offences, that may have been committed either inadvertently or deliberately, by the people assembled in this pure court-yard, and blow them away and completely banish them and get rid of them into Hades. Hear you all the circumstance (*yoshi*) of the purification [which is performed with the intention] that from to-day there will be no longer any offence which is called offence, after they have thus got rid of them."

Then offering of divine food. Meanwhile music. [This time only *seven* Sambō are offered, viz.

6	4	2	1	3	5	7
Torinoko-mochi	Ama-na	Sea-fish	Chopsticks Rice Rice Sakadzuki Heishi Heishi	Sea-weed	Kara-na	water Salt Biwa Momo

Than the Ihahi-nushi recites the prayer (*norito*) and at the same time all proceed forward before the Himorogi and squat down. The prayer is directed to the four gods of the purification-place, and asks them to bless the people by their lofty spirit, totake away their offences without leaving any trace, and to enjoy the food and wine presented.

Then *ryō-dan saihai* (bowing 4 times). All do the same.

Then the *Norito-shi* recites the *Oho-harahe no kotoba* (our present ritual).

Then the Norito-shi bows twice, with *shinobi-te.*

Then the manipulation with the *Oho-nusa.*

Then the divine food is again removed (in the reverse order to that in which it has been brought from the Shinsen-ya). Meanwhile music.

Then the Ihahi-nushi and Shidori proceed before the Himorogi and squat down.

Then the double bow and *shinobi-te* of the Ihahi-nushi.

Then the Ihahi-nushi recites the words of the *Kami-age* (sending back the gods). *Suga-gaki* and *keihitsu*, as in the *kami-oroshi.*

Then the Ihahi-nushi and Shidori return to their seats.

Then the *Himorogi* is removed.

Then *ushiro-de* (退手 hand clapping to mark the act of retiring).

Then the *Harahe-tsu-mono* are packed into a boat which is rowed out into the sea in order to throw them away there. In the mean-time, after the *ushiro-de,* the Ihahi-nushi and those priests who have not gone into the boat, return, to the shrine and again take their seats there.

Now the Ihahi-nushi ascends to the Main shrine: double bows and *shinobi-te.*

Then the divine food offered in the Main shrine is removed. Meanwhile music.

Then double bows and *shinobi-te* of the Ihai-nushi.

Then the Ihahi-nushi goes and shuts up the door of the Main shrine. Meanwhile *Suga-gaki,* and *keihitsu* by the Shidori.

Then the curtain (*misu*) is let down again.

Then *ushiro-de.*

Then the *Ihahi-nushi* and *shi-dori* go back to their seats.

Finis.

§ 9. The Present Ceremony in the Imperial Palace.

The Kwanpō (Official Gaztte) publishes twice a year, towards the end of June and December, regulations with regard to two special ceremonies which take place in the Imperial Palace for the sake of the purification of the Emperor and the officials of the various ministerial departments.

A) The *yo ori* "breaking [bamboo-] joints" ceremony for the Emperor. At 12 o'clock (noon) the decoration of the so-called *Hō-ō no ma* "Phoenix Hall", a room of the palace in which the ceremony takes place, is undertaken. At 1 p. m. the officials of the Kunaishō enter, and the Shōten-chō (Grand Master of the Ceremonies) goes and asks theE mperor to be present. He and all his subordinates wait for His Majesty under the eaves (*hisashi ni;* at present they wait in the corridor). After the Emperor has made his appearance, the Shōtenchō steps forward and inquires after His Majesty's health. Then a Chamberlain (*jijū*) hands to the Emperor an *arayo* cloth[1]). The Emperor takes it, gives it back to the Chamberlain, and this one hands it over to the Shōtenchō. Next, a Shōten (Master of the Ceremonies) takes bamboo canes, called *ara-yo no take*[2]), and hands them to a Chamberlain. The Chamberlain takes with this bamboo five times the measure of the body of the

Emperor[3]), and, this done, he gives the bamboo back to the Shōten. Hereupon a Shōten takes an *ara-yo no tsubo* "rough-joint jar" and hands it to a Chamberlain. The Chamberlain hands it to the Emperor, and after his Majesty has done with it, the jar is given back to the Chamberlain and then to the Shōten. The whole ceremony is then gone through a second time, only *nigo-yo* cloth, bamboo, and jar being used instead of the *ara-yo* objects. Then the Emperor retires. After he has gone, the Shōten betakes himself to the Oho-kawa (great river, in order to throw away all the objects used; the Sumida-gawa is here understood), and a Shōten-ho Vice Master of Ceremonies) goes with the *mi-nusa* (御麻) to the purification-place (harahe-do). Thereupon all retire.

NOTES.

[1]) *Ara* "rough," in contradistinction to *nigo* "soft," used in the same way as in the Shinto expressions *ara-mitama* "rough or enraged august spirit" (of a god or deceased person) and *nigi-mitama* "soft or propitious spirit;" *yo* "bamboo joint." The *ara yo* cloth is made of *nuno*, which probably is here equivalent to *asa* "hemp" (I was not able to make it out positively), whilst the *nigo-yo* cloth, mentioned farther down, is made of silk. Wherein the material distinction between *ara-yo no take* and *ara-yo no tsubo* on the one side, and *nigo-yo no take* and *nigo-yo no tsubo* on the other side, lies, I am not prepared to say.

[2]) The number of the bamboo canes is *nine*.

[3]) In taking the measure of His Majesty's body, one

cane after the other is used, each cane being used only once. First of all the entire length of the body is measured, and the exceeding piece of the cane is broken off, wherefrom the name of the whole ceremony: *yo-ori* "the breaking off of the [superfluous] joints [of the bamboo]." Then the measure is taken, in the same manner, from both shoulders to the feet, then from the middle of the breast to the finger-tips of both hands, then from both loins (*koshi*) down to the feet, then from both knees down to the feet. The whole action is of course a symbolic one.

4) He breathes his breath into it.

B) The *Oho-harahe for the officials*, in the court-yard of the place.

At 1½ p. m. arrangements are made in the yard (*teijō*) for the preparation of a *harahe-do*, and the *harahe-tsu-mono* are deposited there. At 2 p. m. the Shōtenchō and others take their seats, together with one official of Chokunin rank, one of Sōnin rank, and one of Hannin rank, of each ministerial department respectively. The two Shōten-ho put rice into the *mi-nusa* which is laid on a table standing in the yard. Then the Shōten-chō calls a Shōten and commands him to perform the purification. The Shōten proceeds to the front of the table and reads the *Oho-harahe no Kotoba*. Then a Shōten steps forward, takes the *Oho-nusa* from the table, steps back, turns his face to all the people sitting in the yard and purifies them standing (He purifies them by flourishing the *Oho-nusa* over them, as described above). Having done, he delivers the *Oho-*

nusa to a Shōten-ho. During this procedure the sitting persons stand up. Then the Shōten, turning in the direction of the great river, calls out: "*Harahe-sare!*" (purify away!). Then the Shōten-ho takes the *harahe-tsu-mono* and goes with them to the great river (to throw them away into the water). Thereupon all retire.

§ 10. Legendary Origin of the Purification Ceremony, and Character of the Harahe-tsu-mono.

The origin of the ceremony of purification is ascribed by Japanese scholars, to two mythical occurrences related in chapters 10 and 17 of the Kojiki, and the corresponding passages of the Nihongi. It is hardly necessary to remind the critical student that, in point of fact, the two mythical occurrences are not the origin of the ceremony, but on the contrary the framing of the myths, presupposes the existence of the ceremony. The truth is that the two myths, represent only the most ancient Japanese tradition with regard to this peculiar religious custom, and as such they are of the highest value.

The first occurrence is the *ablution of the god Izanagi* after his visit to the lower regions, the land of Yomi (*Yomo*) or Hades, whence he had tried to fetch back his deceased wife Izanami (parallel to the Greek legend of Orpheus and Eurydice!). After his return from the unsuccessful task which had severely tried his nerves, he was seized with regret, and said (Nihongi version): "Having gone to—Nay! a hideous and filthy place, it is meet that I

should cleanse my body from its pollutions." He accordingly went to the plain of Ahagi [east] of Tachibana [near] the river Woto in [the province of] Himuka in Tsukushi, and purified himself. When at length he was about to wash away the impurities of his body, he lifted up his voice and said: "The upper stream is too rapid and the lower stream is too sluggish, I will wash in the middle stream." By his plunging down and washing, a number of Deities were produced, some of whom play a leading part, later on, in the religious ceremony of purification and are mentioned in our ritual.

Izanagi's ablution is the prototype of the ceremonial lustration required after contact with death, birth and other things impure. Lustrations are a widespread practice, as may be seen from Tylor's Primitive Culture, vol. II, pag. 430 seqq. For comparison's sake I will quote two especially striking passages from this work:[1]) Ceremonial lustration to expiate a guilt was used in ancient Peru; after having confessed his sins, the Inca took a bath in a neighbouring river and spoke the following formula: "O river, receive the sins which I have confessed to-day before the Sun, carry them down into the sea and make that they never appear again."

The means most frequently used for removing impurities of the body or soul was the water, the divine waters to which the Hindoo prays: "Take away, ye

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[1]) Possessing only the German edition of Tylor's book, I am not abte to reproduce the author's exact words.

waters, everything that is bad in me, what I have done by violence, or in swearing or with untruth."[1])

The second mythical occurrence alluded to is the *punishment of the god Susa-no-Wo.* After the Gods had succeeded in enticing the Sun-goddess out of the Heavenly Rock-cave into which she had retired, enraged on account of the misconduct of her brother Susanowo, the chief text of the Nihongi[2]) reports: After this all the Gods put the blame on Susanowo no Mikoto, and imposed on him a fine of one thousand tables [of offerings], and so at length chastised him. They also had his hair plucked out, and made him therewith expiate his guilt. It is also reported that they made him expiate it by plucking out the nails of his hands and feet. In the second variant it says: After this Susanowo no Mikoto was convicted, and fined in the articles required for the ceremony of purification (*harahe*). [They took] the ends of his hands as good things to be thrown away (*yoshi-kirahi-mono*), and the ends of his feet as bad things to be thrown away (*ashi-kirahi-mono*); again, of his spittle they made white soft offerings, and of his nose-mucus they made green soft offerings, with which the purification was accomplished. Finally they banished him according to the law of Divine Banishment. The parallel passage in the third

[1]) This is verse 22 of hymn 23, first Mandala of the Rig-veda. In the original: Idam āpah pravahata yat kim ca duritam mayi, Yad vā ham abhidudroha yad vā çepa utānṛitam.

[2]) I prefer to quote the Nihongi, because, at least in this instance, it furnishes richer material than the Kojiki.

variant shows that by the "ends of the hands and feet" are meant the nails of his hands and feet.

The *yoshi-kirahi-mono* (*yoshi* good *kirafu* to abhor and throw away) are according to Suzuki Shigetane's Nihongiden, the signs and symbols of the purification, as it is performed before every divine service (comp. § 2 under C) and we might style them ritual or sacred offerings. The *ashi-kirahi-mono* (*ashi* bad) are penitential offerings provided by the offender in expiation of his offence. For in every process of purification two sides must be distinguished : a good side which aims at procuring luck, and a bad side which aims at doing away with calamity. Motowori is of the same opinion: under *yoshi-kirahi-mono* he understands the sacred utensils used for the rite (the *nusa*), and under *ashi-kirahi-mono* the objects which the offender has possessed and used, and which, therefore, must be thrown away as impure. He says that in the case of Susanowo the offence was so grave, that the usual purification-offerings were not sufficient; the nails of his hands and feet had therefore to be added.

The Rui-jū-san-dai-kyaku enumerates four categories of *harahe-tsu-mono*, viz.:

a) 大祓米物	Dai	no harahe-tsu-mono	(great)	28 sorts,
b) 上 ,, ,, ,,	Kami ,,	,,	(upper)	26 ,,
c) 中 ,, ,, ,,	Naka ,,	,,	(middle)	22 ,,
d) 下 ,, ,, ,,	Shimo,,	,,	(lower)	22 ,,

What kind of objects these were in the most ancient time, is shown by the two passages quoted in § 3 from the Nihongi: As Harahe-tsu-mono are to be forwarded by the

Kuni no Miyatsuko of each province: one horse and one piece of cloth; moreover by each district-governor: one sword, one deerskin, one mattock, one smaller sword, one sickle, one set of arrows, and one sheaf of rice in the ear; moreover by each house: one bundle of hemp. And: Each Kuni no Miyatsuko supplied as purification-offering one slave, and thus the purification was done. These things may fairly be considered as representing the entire property of the primitive household. As for the Harahe of a single person, evidently his whole movable property was thrown away in grave cases;[1]) but with the purification of the whole people such a sweeping procedure was, of course, impossible: certain things were chosen as its symbols. In the course of time the spirit of economy asserted itself more and more with regard to the Harahe-tsu-mono, until they were reduced to the comparatively insignificant amount mentioned in § 6.

From what I have said above, the reader will already have understood that the lustration of Izanagi and the punishment of Susanowo are not two different kinds of Harahe, but only two integral elements of one and the same process. Offence and pollution are inseparable ideas with the ancient Japanese:[2]) they are in fact

[1]) In Connection with this point the fact should be noticed that in his flight from Hades Izanagi throws away all his personal wearing: his black head-dress, many-toothed comb, staff, girdle, upper garment, trowsers and shoes (Nihongi, Aston pag. 25 and 26).

[2]) And not with them alone! Comp. E. g. Wurm, Geshichte der indischen Religion, pag. 96: The offences against the law through which a man is liable to bring down upon himself punishment in a future life, are pre-eminently regarded as *pollutions*. The danger

identical. He who has committed a crime must be purified, as well as he who has come into contact with something impure; the purification extends to persons and things. The person is purified by lustration, the impure thing is thrown away, or, where that is not possible or advisable (as e. g. when a temple compound has been polluted), it is made pure again by prayer and ceremony. The intimate connection between lustration and expiatory fine, is especially well shown by an incident reported by the Nihongi in the Annals of Emperor Richiū as having occurred on the 11th day, 10th month 404 A. D. (Aston, I 308). An Imperial concubine had died, and some one told the Emperor that her death was to be attributed to the impious action of a certain Kuruma-mochi no Kimi (i. e. Kimi or master of the Cart-keepers) who had gone to the land of Tsukushi, where he held a a review of all the Cart-keepers' Be, and had taken along with them the men allotted to the service of the Deities (Kamube no tami). The Emperor straightway summoned to him the Kimi of the Cart-keepers and questioned him. The facts having been ascertained, the Emperor enumerated his offences, saying:—"Thou, although only Kimi of the Cart-keepers, hast arbitrarily appropriated the

always in this conception of sin, is, with regard to the Hindoos, expressed by Wurm in the following words (same page): The effect of this propensity for external ceremonies has been that the Hindoo, in spite of his deeper conception of evil in the Indian doctrine of the Weltübel, has entirely lost the proper moral idea of sin and guilt, so that to-day by sin he understands nothing else but such external pollutions, and is nearly incapable of comprehending sin as having its seat in the human heart.

subjects of the Mikado. This is one offence. Thou didst wrongfully take them, comprising them in the Cart-keepers' Be after they had been allotted to the service of the Gods of Heaven and Earth. This is a second offence." So he *imposed on him the bad expiatory fine* (*ashi-harahe*) *and the good expiatory fine* (*yoshi-harahe*), and sent him away to Cape Nagasu,[1]) there to *purify and wash* (*harahe-misogashi-mu*). After he had done so, the Emperor commanded him, saying :—"Henceforward thou mayest not have charge of the Cart-keepers' Be of Tsukushi." So he confiscated them all, and allotted them anew, giving them to the three Deities."

Another noteworthy case is told in the Annals of Emperor Yuriaku, 13th year (469 A.D.), 3rd month :" Hatane no Mikoto, great-great-grandson of Saho-hiko [who was again a grandson of Emperor Kogen), secretly seduced (*okaseri*, the same term which occurs so often in our ritual) the courtlady Yamanobe no Ko-shima-Ko. When this came to the Emperor's ears, he gave Hatane no Mikoto in charge to Mononobe no Me no Oho-muraji, and made him call him to account for it. Hatane no Mikoto *purged his offence* (祓除罪過 *tsumi wo harafu*) by the payment of eight horses and eight swords."

§ 11. The Ritual of Purification Viewed from the Standpoint of Jurisprudence.

Dr Weipert puts, on page 371, the question whether the offences enumerated in the ritual, constitute the

[1]) I n the province of Settsu. Nagasa (Aston) is a misprint.

categories of the criminal law of the primitive Japanese, (die strafrechtlichen Kategorieen der japanischen Vorzeit), and whether their treatment in the process of purification can be called a penal resentment (strafrechtliche Ahndung)? He answers the question in the affirmative, without overlooking the fact that the treatment by purification was not the only method of reaction against crimes. There are in the Kojiki, and Nihongi, numerous instances of arbitrary punishment, inflicted by rulers, chieftains etc, or of private revenge (Dr Weipert quotes some of them from the Kojiki), but nothing shows the existence of fixed punitive laws or conventions. The quiet national development of the Japanese criminal law, has been obstructed by the introduction of the Chinese criminal code of the Thang Dynasty, called Taiho-Ritsu (because promulgated in the first year of the period Taihō, i.e. 701 A.D.), and though, of course, nobody can say in what direction Japanese law would have developed if left alone, it is evident that arbitrary punishment and private revenge would have been checked considerably in the course of time. May I be permitted to conclude this chapter by quoting largely from Dr Weipert's own words (on page 372 seq. of his essay), as it would be impossible to render a more lucid and concise account of this matter? Dr Weipert says :

If we confine ourselves to the prehistoric times of Japan, we find in them no other traces of conceptions of a binding law, than those handed down to us in the rituals dedicated to the gods. It was indeed the power

of the ruler which held the community together, but the idea of the society being subject to lawful restraint was to be found only in the religious sentiments of the people. To the extent of these sentiments alone, can it be said that a lawfully regulated community and a consciousness of such existed in those days. Now, since we take Criminal Law to be the publicly regulated reaction of a community against all acts of its members which are detrimental to the common interest, we can scarcely hesitate to describe the Oharai (Oho-harahe) as the first source of Japanese Criminal Law."

This statement by no means implies that the acts of purification imposed by the rite, are to be considered as punishments in the present acceptance of the word. On the contrary Motowori is perfectly right in emphatically objecting to an interpretation, which would imply that the tearing off of Susanow's nails was a sort of corporal punishment, or which would make acts of restitution out of the offerings imposed. In either case the principal and original idea, was to symbolise purification, whilst the evils which resulted therefrom to the individual concerned were merely an effect. The same has to be said with regard to the banishment, which is finally pronounced against Susanowo. This measure was merely aimed, at the expulsion of the polluted from the community of the pure, it was a mere consequence of the purification, and not intended as a punishment in itself.

It will therefore be safe to state that in the case of an individual Harahe, a punishment was indeed inflicted on

the wrongdoer; but it was inflicted for the sake of the whole procedure of purification, not for the sake of the punishment of banishment as such. This procedure bore an entirely religious character, and had no other aim than to settle the account with the gods. We may therefore conclude that the Criminal Law of ancient Japan belonged to the category of the so-called, sacred Criminal Laws ("Sacrales Strafrecht").

Respecting the prosecution of crime, one may perhaps be permitted to emphasize the fact, that frequently repeated purifications of the whole people were considered necessary; which enables us to arrive at the conclusion that the application of an individual Harahe was rarely resorted to, and perhaps only in cases of an exceptional character, so that private revenge had ample opportunity to assert itself.

RITUAL.

[TRANSLATION.]

[I.] He says[1]):

"Hear all of you, assembled princes of the blood, princes,[2] high dignitaries and men of the hundred offices."

[II.] He says:

"Hear all of you, that in the Great Purification of the [present] last day of the sixth month of the current year, [the sovran][3]) deigns to purify, and deigns to cleanse the various offences which may have been committed either inadvertently, or deliberately,[4]) especially by the [persons] serving at the Imperial court, [viz.] the scarf-wearing attendants, the sash-wearing attendants [of the kitchen],[6]) the attendants who carry quivers on the back,[7]) the attendants who gird on swords,[7]) the eighty attendants of the attendants,[8]) and moreover[9]) by the people serving in all offices[10])."

[III.] He says: Hear all of you:

The sovran's dear progenitor and progenitrix,[11]) who divinely remain in the Plain of High Heaven; deigned to assemble by their command[12]) in a divine assembly, the eight hundred myriads of gods, and deigned to consult in divine consultation[13]), and respectfully[14]) gave the mandate with the words:" Our sovran Grandchild's[15]) augustness shall tranquilly rule the Luxuriant Reed-plain Region of Fresh-young Spikes[16]) as a peaceful country."

[The divine progenitor and progenitrix] deigned to arraign with divine arraignment the savage Deities[17]) in

the country thus given in charge ; and deigned to expel them with divine expulsion ; and silenced the rocks, and trunks of trees, and isolated leaves[18]) of the herbs that [formerly] had spoken ; and letting him go from the Heavenly Rock-Seat,[19]) and dividing a road through the eightfold heavenly clouds with a mighty road-dividing,[20]) they respectfully sent) him down from Heaven, and respectfully gave [the land] in charge to him.

As the centre of the countries of the four quarters thus given in charge, was respectfully destined the country Great Yamato, where the sun is seen on high[21]), as a peaceful country ; .....and making stout the House[22]-pillars on the nethermost rock-bottom, and making high the cross beams[23]) to the Plain of High Heaven, [the builders] respectfully constructed the fresh Abode[24]) of the sovran Grandchild's augustness, in order that He might hide [therein] as a shade from the heavens and as a shade from the sun,[25]) and tranquilly rule the country as a peaceful country.

As for the various sorts of offences which may have been committed either inadvertently, or deliberately by the heaven's increasing population,[26]) that shall come into being in the country, a number of offences are expressly distinguished[27]) as heavenly offences;[28]) [viz.] breaking down the divisions of the rice-fields,[29]) filling up the irrigating channels,[30])opening the floodgate of sluices,[31]) sowing seed over again,[32]) setting up pointed rods[33]) [in the rice-fields], flaying alive and flaying backwards,[34]) evacuating excrements [at improper places].[35])[These are

distinguished] as heavenly offences.[37]) As for earthly offences,[38])there will be forthcoming a number of offences [viz.] cutting the living skin,[37])cutting the dead skin,[38]) albinoes,[39] being affected with excrescences,[40] the offence of [a son's] cohabitation with his own mother,[41] the offence of [a father's] cohabitation with his own child,[42]) the offence of [the father's] cohabitation with his step-daughter,[43] the offence of [a man's] cohabitation with his mother-in-law,[44] the offence of cohabitation with animals,[45] calamity through crawling worms,[46] calamity through the gods on high,[47] calamity through birds on high,[48]) killing the animals [of other people],[49]) the offence of using incantations.[50])

If such [offences] are forthcoming, the Great Nakatomi[51]) in accordance with the ceremonies in the Heavenly Palace,[52]) cutting the bases, and cutting off the ends of the heavenly young little trees,[53]) shall [make them] into thousand tables[54]) and deposit [upon them] in abundance [the purification-offerings]; shall mow and cut off the bases, and mow and cut the ends of heavenly fine strips of rush,[55]) and split them thinner and thinner with the needle[56]); and shall recite the powerful ritual-words of the heavenly ritual.[57])

If he thus recites [the heavenly ritual], the heavenly gods,[58]) pushing open the heavenly Rock-door,[59]) and dividing a road through the eight-fold heavenly clouds, with a mighty road-dividing, will hear [the ritual-words]; [and] the earthly gods[58]) ascending to the tops of the high mountains, and to the tops of the

low mountains,[60]) and tearing asunder the smoke[61] of the high mountains, and the smoke of the low mountains, will hear [the ritual-words].[62])

If they thus hear [the ritual words], it is to be expected that[63]) any offence which is called offence[64]) will disappear, especially in the court of the sovran Grandchild's augustness,[65]) and [also] in the countries of the four quarters of the region under heaven ;..... and it is to be expected that no offences will remain, like as the wind of [the wind-deity] Shinato[66]) blows asunder the eight-fold heavenly clouds ;.....as the morning-wind and the evening-wind blow away the dense morning-mist[67]) and the dense evening-mist ;..... as one unties at the prow and unties at the stern the large ships lying in the large harbour[68]) and pushes them out into the Great Sea-plain[69]) ; ..... as one clears away the shrubs of the dense bushes yonder[70]) with the sharp sickle of a tempered sickle[71]).

The offences[72]) which [the sovran][73]) in this expectation deigns to purifiy and deigns to cleanse, ...will be carried out into the great Sea.plain by the goddess called Maiden-of-Descent-into-the-Current [74]), who resides in the current of the rapid stream that in falling comes boiling down the ravines,[75]) from the tops of the high mountains, and the tops of the low mountains.

And when she has thus carried [them] out, the goddess called Maiden-of-the-swift-opening,[76]) who resides in the eight hundred meetings of the brine of the eight

brine-currents, of the eight hundred currents of the brine of the fresh brine[77]), will take them and swallow them down with gurgling sound.[78])

And when she has thus swallowed [them] down with gurgling sound, the god called the Lord-of-the-Breath-blowing-place who resides at the Breath-blowing-place[79]), will take them and utterly blow them away with his breath into the Root-country, the Bottom-country[80]).

And when he has thus blown [them] away, the goddess called the Maiden-of-Swift-Banishment [81]), who resides in the Root-country, the Bottom-country, will take them and completely banish them and get rid of them.

And when they have been got rid of, it is to be expected that from this day onwards, there will be no offence which is called offence, in the four quarters of the region under heaven, especially with regard to all people of all offices who respectfully serve in the court of the Sovran : .....

....and in this expectation, having led hither and put there a horse,[82]) as a thing that hears with its ears pricked up to the Plain of High Heaven, [He] deigns to purify and deigns to cleanse [83]) through the Great Purification, at the setting of the evening-sun on the last day of the watery moon [84]) of this year."

[IV.] He say:

"You diviners of the four countries[85]), leave and go away to the great river-way,[86]) and carry away [the offences] by purification."

NOTES.

1) In the original 宣 is read *noru* by N. Motowori, Hirata and Haruyama, *nori-tamafu* by Mabuchi and Shikida. Like Satow I have adopted the view of Motowori. 'He' is the reader of the ritual, the Great Nakatomi (comp. note 51), and word rendered by 'says' signifies that the speaker is supposed to be speaking the words of the Mikado (Satow, VII page 112, note 1).

2) 親王諸王 *Miko-tachi Oho-kimi-tachi* (*tachi* plural suffix). *Mi-ko*, lit. "august child," or rather its sinico-jap. equivalent 親王 *shinnō* "prince of the blood" is, according to the Keiji-Ryō) part of the Taihō-Ryō) the old Japanese designation of a son of the Mikado. Every other prince was styled *oho-kimi* "great lord," sinico-jap. 王, *ō*, *wō*, plural 諸王 *sho-ō* "many kings" = *Ohokimi-tachi* of our text. The distinction between *shinnō* and *sho-ō* seems to have been introduced during the reign of the Emperor Temmu, for it is first mentioned in the Nihongi in an Imperial edict dated the 15th day of the second month of the fourth year of this Emperor (16th March, 675). The brothers and sister of the Emperor were also included in the term *shinnō*. Later on this title was applied only to those princes upon whom it was specially conferred by the Emperor. Comp. the present writer's commentary on the above mentioned passage of the Nihongi in his German translation, Book 29 page 10, note 19.

From the fact that a distinction probably first made under the reign of Emperor Temmu, is referred to in the

opening words of our ritual, we are by no means entitled to conclude that the ritual was composed during or after the reign of this Emperor, for the bulk of this and several other rituals is no doubt very much older than Emperor Temmu's time. The truth is that up to the Engi period, the text of the Norito was probably subjected to various interpolations, of a character not perfectly congruous with the spirit and conditions of antiquity. I concur with Motowori Toyokahi in regarding the first clause of the present Norito as a later addition. The expression *momo no tsukasa* (百官) "the hundred offices" is, of course, only the Japanized rendering of a purely Chinese phrase.

3) The subject is not expressed, but must be supplied from the verbal forms *harahi-tamahi kiyome-tamafu* "deign to purify and deign to cleanse." I agree with Motowori and the majority of the Japanese commentators in referring the honorific—*tamafu* "deigns" to the sovran at whose command the ceremony of purification is undertaken, and who, therefore, figures so to say as the purifier himself. Arakida Morikuni, however, in his Oho-harahi no Kotoba Shin-kai, refers *tamafu* to the Oho-Nakatomi, the reader of the ritual, and explains therefore: I (the Oho-Nakatomi) purify and cleanse." He argues that the Nakatomi use the honorific *-tamafu* with regard to his own action, because it is undertaken for the benefit of such high persons as the princes of the blood etc, and points to the similar use of the phrase *mawoshi-tamahaku* in two passages of the congratulatory address of the Chieftains of Idzumo (Norito 27) where *Idzumo no kuni no kuni-no-miyatsuko*

nanigashi kashikomi kashikomi mo mowoshi-tamahaku, resp. *kamu-hogi no yogoto mawoshi-tamahaku to mowosu* evidently mean: "I, the chieftain of the province of Idzumo, of such and such a Kabane and name, *declare humbly to the Emperor* in reverence, in reverence," resp. "I *declare humbly to the Emperor* the congratulatory words of the divine congratulation ; [thus] I declare,"

The expression *harahi-tamahi kiyome-tamafu* occurs a second time in our ritual, in the passage immediately preceding the mentioning of the goddess *Se-oritsu Hime;* here again Motowori refers *-tamafu* to the Emperor, whilst Hamyama refers it to the gods who carry away the sins. Motowori's interpretation seems preferable, for the ceremony of purification which is executed at the command of the Emperor extends to the throwing away of the purification offerings into the water; only then the action of the Gods, in carrying away the purification-offerings, the symbols of the thrown-away sins, is supposed to begin.

4) *Ayamachi-okashikemu kusa-gusa no tsumi* 過犯ケム雑々罪. I deviate in the interpretation of this phrase from Dr Weipert who takes it to mean only "sins committed through inadvertency" and lays special stress on this meaning in his note on page 375. I have, however, little doubt that my interpretation is the correct one, *ayamatsu* (過) meaning "to do anything amiss, to fail through inadvertency," like the modern *shi-zokonau,* and *okasu* (犯) "to do anything or to transgress deliberately, knowingly" (not simply "to commit" in its usual light

sense ; comp. also its meaning in the phrases quoted notes 41—45), so that *ayamachi-okasu* is an antithetical, not an attributive compound. Some of the best Japanese authorities (Shikida, Haruyama etc) are of the same opinion. Satow, W. R. p. 53 : Committed in ignorance or out of negligence.

5) *Hire kakuru Tomo-no-wo* "scarf-wearing attendants," i. e. *uneme* court-ladies," because the *uneme* wore a *hire* "scarf" hanging round the neck and shoulders as an ornament. *Tomo-no-wo* signifies properly the "head of a company" (*tomo*= 相 *kuui*, *wo*=*wosa*) From the most ancient times to the end of the Tokugawa period the Mikado was served only by women. Comp. Satow's note on *Oho-mi-ya-no-me* vol. VII, page 122. An illustration of the *hire* is given in Modzume's Daijirin. By an Imperial decree of the 28th day, 3rd month, of the 11th year Temmu (10th May, 682), mentioned in the Nihongi, the *uneme* were forbidden henceforth to wear *scarfs*. By the same decree also, the stewards (see following note) were forbidden to wear shoulder-straps.

6) *Tasuki kakuru Tomo-no-wo* "sash-wearing attendants," i. e. *kashihade* or "(Imperial) stewards." The steward wore a *ta-suki* "hand-helper," i. e. a cord passed over the shoulders and attached to the wrists, in order to assist the arms in supporting a heavy tray. The modern *tasuki* worn by women to keep the sleeves out of the way when working, is different from it. The wearing of *tasuki* was forbidden by Imperial decree in 682 (see preceding note). When preparing the food for the Emperor, the stewards

wear to the present day a *fukumen* (=covering the face), i.e. a mask of white paper fastened with a string behind the ears over the mouth, to prevent their breath from touching and thereby polluting the food; they are also not allowed to touch it with the hands, e. g. in cutting fish or meat, but must seize the food with *hashi* "chopsticks" in the left hand, and cut with the knife in the right hand. The same holds good with regard to the preparation of the offerings placed in the Shintō shrine.

7) *Yugi ofu tomo-no-wo* "attendants who carry quivers on the back," and *tachi haku tomo-no-wo* "attendants who gird on swords," i.e. military officers (here perhaps more especially palaceguards). *Yugi* is the oldest word for "quiver;" in the middle ages it is called *yanaguhi* and still later *ebira*. It was always carried on the back (*ofu*; ep. also Manyōshū 20: *Masurao no yugi tori-ohite idete ikeba*), and its shape, at least of such quivers as were carried on ceremonial occasions, may be guessed from a passage in the 内宮長暦送官符: "there were used] 24 brocade [covered] quivers, length 2.4 feet, width above 6 inches, width below 4½ inches, mouth hole for the arrows 2,9 inches square; made of Hinoki wood, etc."

8) *Tomo-no-wo on ya-so tomo-no-wo*, i.e. all the attendants in the Mikado's court, among whom the above mentioned four classes of Tomo-no-wo are also included. *Ya-so* "eighty" means simply "many."

9).....*wo hazimete*..... I have rendered this by "especially .....and moreover....."; more literally

it would have been : *beginning from* the [persons] serving ..... *down to* the people.

10) *Tsukasa-dzukasa ni tsukahe-matsuru hito-domo,* i.e. all officials of the country who do no direct service in the Imperial palace.

Section I and II being a *semmyō* (宣命) "Imperial message," from the introduction to the ritual proper which is contained in section III.

11) *Sumera-ga-mutsu kamurogi kamuromi,* see Satow VII, page 114, note 6. The mythical ancestors of the Emperor, viz. *Taka-mi-musubi no Kami* "the High-August-Producing Deity" and *Ama-terasu-oho-mi-kami* "the Heaven-Shining-Great-August-Deity," the Sun-godders, are meant. *Sumera-ga* is contracted from *sumera aga* "sovran his," *aga* referring to the Grandchild.

12) *Mi-koto mochite* "by [their] august word." See Satow VII, page 113, note 5.

13) Taka-mi-musubi and the Sun-goddess assembled the other gods in council, in the bed of the Tranquil River of Heaven, (the Milky Way) to consider which deity should be sent down from Heaven to subdue the uproarious deities then inhabiting Japan, (the descendants of Susa-no-wo no Mikoto) and thus prepare it for the peaceful rule of the Sun-goddess, 'descendants. See Satow IX. page 205, note 8, and Chamberain' Kojiki, Sect. 30-33.

14) The self deprecatory auxiliary verb—*matsuru* "to serve" is here used, because the mandate is given to an august person, the predecessor of the Japanese Emperors.

15) The *Sume-mi-ma no mikoto* "sovran (august) Grandchild's augustness" is the grandchild of the Sun-goddess, *Ama-tsu-hiko-Ho-no-Ni-nigi no Mikoto* "His Augustness Heaven's-Prince Rice-ear-Ruddy-Plenty," for whose fuller name see Kojiki, page 106, note 5. His descent and later experiences are described Kojiki, sect. 33 sequ. His father *Oshi-ho-mi-mi no Mikoto* was properly the son of Susa-no-wo no Mikoto and only adopted by the Sun-goddess as her son, therefore really her nephew. See Nihongi and Kojiki (sect. 13 sequ.)

16) I. e. Japan. See Satow IX, page 204, note 7.

17) *Kunuchi* (contracted from *kuni uchi*) *ni araburu kami-domo*, comp. Kojiki, sect. 30: *chihayaburu araburu kuni tsu kami-domo* "violent and savage Earthly Deities." The Earthly Deities were those born and dwelling in Japan, contradistinction to the "Heavenly Deities" who either dwelt in Heaven, or had originally descended to Earth from Heaven. The subjugation of the savage Earthly Deities, and the silencing of the "rocks and trunks of trees and isolated leaves of the herbs that had spoken," and the subsequent conquest of Yamato by the Emperor Jimmu, are probably a legendary echo of the eastward invasion of the Japanese from Kyūshū, into the main island of Japan. The Earthly Deities seem to be the deified chieftains of tribes akin to the Japanese who immigrated into Japan before, and were subjugated by, them, whereas the "rocks and trunks of trees and isolated leaves of the herbs that had spoken" seem to refer to the original natives of Japan who lived in the forests and mountains, viz. the Ainu.

The pacification of these deities was undertaken by the two Gods *Take-mika-dzuchi no Kami* and *Futsu-nushi no Kami* (so the names according to the Nihongi; in the Kojiki, sect. 32 they are *Take-mika-dzuchi-no-wo no Kami* and *Tori-bune no Kami*).

18) *Kaki-ha* or *kaki-ba* presents some difficulty. It is mostly explained as equivalent to *kata-ha* :... "single or isolated leaves;" according to Shikida it is an abbreviation of *akaki ha* ..... "red leaves." Satow IX, page 194 translates "the least leaf."

19) I. e. his place in Heaven. *Iha* "rock" is considered to be merely an honorific.

20) This is related with nearly the same words in Kojiki, rect. 24.

21)

22) *Mi-ya* "august house" means indiscriminately the house of a chieftain, the tombs of the dead and the temples of the gods. Satow VII, I23, note 29.

23) *Chigi* "cross-beams," i. e. the projecting ends of the rafters of the roof. Shintō temples build in the archaic style, as the temples of Ise, the Yasukuni shrine in Tōkyō etc. have preserved this peculiarity of the primeval Japanese house. See Satow's description of the architecture of Shintō temples, in vol. II of these Transactions and his Handbook, 2nd edition, p. [65].

24) *Midzu no mi-araka* "fresh, i. e. beautiful august abode." *araka* is derived from *aru ka* "place where one lives.

25) This means that the house protects the Mikado

from the weather and the heat of the sun. Satow VII, 123, note 30.

26) *Ame no masu hito-ra* "the heavenly surplus-population" or "the heavenly increasing population," i. e. men. This expression has its origin, in an incident told with regard to the flight of Izanagi no Mikoto from Hades: Kojiki sect. 9, Aston's Nihongi p. 25. When Izanagi had reached the Even Pass of Hades, he was overtaken by his wife Izanagi who pursued him. Izanagi blocked up the path between himself and her with a huge rock, and both standing opposite to one another, Izanagi pronounced the formula of divorce. 'upon this,' continues the Nihongi, 'Izanami no Mikoto said: My dear Lord and husband, if thou sayest so, I will strangle to death the people of the country which thou dost govern, a thousand in one day. Then Izanagi no Mikoto replied saying: My beloved younger sister, if thou sayest so, I will in one day cause to be born fifteen hundred.'

27) *Nori-wakete* from *nori-wakuru*: *nori* "announcing," where the character 祝 *nori* is used phonetically in stead of 宣 *nori*, and *wakuru* "to distinguish." In the text the expression *ama tsu tsumi to* "as heavenly sins" is put twice, once before, and then after the list of the heavenly sins, whereby the construction becomes a little cumbersome. Haruyama advises to supplement the word *idemu* "will be forthcoming" of the second list in meaning also to the first one; then the literal translation would be: "as heavenly sins a number of sins, [viz.]....., distinguishing [them] expressly as heavenly sins, [will be forthcoming]."

28) In the Japanese order of words the term *kokodaku no tsumi* "a number of sins, many sins" follows the enumeration of the seven heavenly sins) *ama tsu tsu mi*), and farther on also, the enumeration of the earthly sins (*kuni tsu tsumi*). In taking *kokodaku no tsumi* as an apposition to what precedes, I agree with the generally accepted interpretation. The author of the Gogoshaku, Fujiwi, however thinks that *kokodaku no tsumi* must be connected with the preceding words by "and," so that the meaning would be: "there are expressly distinguished as heavenly sins: breaking down.....*and* a number of [other similar] sins." As instances of other heavenly sins Fujiwi mentions: damaging the crop and pollution of pure (sacred) buildings (f. ex. temples, or any locality where religious rites are performed).

The so-called HEAVENLY SINS are in reality nothing else but those offences which, according to the mythological tradition, had already been *perpetrated by the unruly god Susa-no-wo "Impetuous-Male" in Heaven* (see Kojiki, sect. 15, Nihongi p. 40 sequ., and especially p. 48), whence the name *Susa-no-wo* is the mythical scapegoat to whom all crimes which the primitive Japanese considered as most heinous, are attributed; he is, so to say, the personified register of all deadly sins (i. e. sins against agriculture and ritual purity; see the remarks later on) committed by men. Compared with the various passages of the Nihongi, the list of Susa.no-wo's sins in the Norito is not quite complete. There are not mentioned the "letting loose in autumn, the Heavenly piebald colts and making

them lie down in the midst of the rice-fields," and the "stretching division ropes round the rice-fields in autumn. when the grain was formed." The former was probably omitted from the Norito, because is admits of no generalization and could not possibly be enumerated as a crime perpetrated often by men ; the latter because it was only an offence of lighter kind, a mere unlawful claim to the ownership of the land, which did not in itself interfere with the successful cultivation of the fields and the necessary food-supply of the people. The Kojiki, on the other hand, is even less explicit than the Norito : it omits the *hi-hanachi*, *kushi-sashi* and *shiki-maki*. The third recognized source of ancient Japanese mythology and history, however, the KOGOSHŪI (compiled in 807 from traditions of the *Imibe* family), gives a list of *Susa-no-wo's* misdeeds which is perfectly identical with the list of the "heavenly sins" in the Norito. There is an evident connection between their statements, and I have no doubt but that *Imibe Hironari*, the Shintō priest and compiler of the KOGOSHŪI, shaped his statement according to that of the OHO-HARAHE NO KOTOBA, which was, of course, well known to him.

The etymology of the word *kokodaku* is unknown. Mabuchi identifies the first part *koko* with *koko* in *koko-soko* "here and there" and says that *koko* alone has already the signification "many;" *daku* is derived by him from *baku* (sic!) which he considers to be a contraction of *bakari*. Motowori is, of course, right in rejecting such a fanciful etymology. It occurs also often in the MANYŌSHŪ

as *kokota, kokoda, kokodaku* with the meaning "thus much, in this extent," e. g. *kokota tomoshiki* "thus rare," *kokodaku mo wa ga moru mono* "that which I guard to this extent." I am inclined to see in *koko* either the doubled demonstrative pronoun *ko* "this," or rather the compound *ko-ko* "this place," and in *ta, daku* an element which is akin to the modern *dake* "as much as, this much."

The so-called EARTHLY SINS enumerated after this are said to have been committed only since the time of Jimmutennō, and to be, therefore, of later origin than the heavenly sins. For anybody who is not a strict believer in the absolute truth of the ancient Japanese traditions, this view requires no refutation. Yet there is a hidden point in this assertion which deserves attention. No. 1 to 5 of the heavenly sins constitute disturbances in the cultivation of the rice-fields, and endanger the food-supply of the people, so that we need not be astonished to see them condemned in the first place—as Dr Weipert rightly puts it: what to-day appears to us to be hardly worse than a somewhat strong kind of rude misdemeanour (starke Art groben Unfugs), was then an execrable crime, since it threatened the basis of subsistence which even apart from that was probably only a poor one. The 6th and 7th in the list offend against the idea of *ritual purity*, the highest moral notion and watchword of Shintoism. The *heavenly sins* seem consequently to comprise all those trespasses, which the Japanese in their most primitive state of society considered as crimes perpetrated against the interests of the community, and apt to bring down

upon them the wrath of the gods. The *earthly sins*, on the other hand, comprise trespasses against the life, welfare, and property of individual persons (cutting the living skin, bewitching people, killing the animals of other people), incest, bestiality, and several kinds of unusual calamity, which were considered to be a punishment of the offended gods. Only the "cutting of the dead skin," (desecration committed on corpses) might be enumerated as a direct offence against "purity," because every contact whatever with a corpse was, and is regarded by the Shintoits as polluting.

Satow, Westminster Review, p. 49 sequ., adopts the opinion of the Japanese commentators, who explain the distinction between heavenly, and earthly sins, as based on the myth, but gives also another interesting explanation of the way in which the division may have arisen: The so-called heavenly offences are chiefly such as would be possible only in an agricultural community, or to agriculturists living in the midst of a population of hunters, and fishermen. Now, there is good reason to believe that the immigrants from the continent of Asia, who originally settled in the province of Izumo, the seat of the earliest Japanese civilisation, were tillers of the ground. They conquered and ruled the aboriginal hunters, and fishermen, but the two races, instead of amalgamating, for a long time separately pursued their hereditary occupations. That men who apparently came from the sea had in reality descended from heaven, was an idea easily accepted, and a celestial origin being thus attributed to the

superior part of the community, the word heavenly would be adopted generally to express whatever was peculiar to their mode of life, and in enumerating the offences of the whole people, was consequently applied to offences which could only be committed by the agricultural class.

The "heavenly sins" and "earthly sins" constituted the regular list of sins in the Oho-harahe no Kotoba, whether they had been actually committed or not. But that is not all. Before the purification ceremony the Nakatomi heard the confession of the other persons taking part in it, and enumerated the sins of which he had been thus informed in the Norito, after having recited the regular list. (I have this information from Motowori Toyokahi's lectures).

According to N. Motowori, *tsumi* "sin, offence" includes three categories, viz. *kegare* "pollution," *ashiki waza* "ill-deeds," and *wazahahi* "calamities." That certain kinds of *wazahahi* (see notes 46–48) were included in the notion of *tsumi*, shows their being considered as divine judgments: they are injuries which come to us from the unseen world. In this respect the sinico-jap. term *ten-kei-byō* (天刑病) "Heaven's-punishment-disease," i. e. leprosy, deserves attention as corroborating our view. *Kuni-tsu-tsumi* is literally "country-sins;" but in the archaic language, *kuni* had also the wider meaning of "earth," especially where it is used in contrast with *ame* "Heaven."

For curiosity's sake only, I will quote the etymology given by some scholars for the word *tsumi*. They say:

tsumi is properly *tsutsumi*, from the verb *tsutsumu* "to cover, to conceal," and signifies generally anything bad which one would like to conceal from other persons.

Whilst I am inclined to think that the ideas of offence (*ashiki waza*) and pollution (*kegare*), both not clearly distinguished from one another, form the proper meaning of the word *tsumi*, and that the idea of calamity (*wazahahi*) was included into it only secondarily, because calamity was considered to be a divine punishment, Satow in W. R. p. 51, takes a somewhat different view. He says: If the word *tsumi*, which we are forced by its modern applications to render "offence," had from the first possessed that signification and no other, it is difficult to see how it could have come to be applied, as we have seen that it was, to a large class of occurrences which were either unavoidable misfortunes, or at worst, the result of carelessness. Moreover, the word *tsumi* itself conveyed at first no idea of guilt, but simply expressed something that was disagreeable, whether in the acts or the appearance of men. In fact, we have here one of those numerous cases discoverable by students of early history, in which a word starting with a general, undefined, obscure signification, fully corresponding to the vague notion of the men who use it, gradually becomes restricted in its application, to one of the ideas which emerge out of the chaos, and thus obtains a distinct and unequivocal meaning, while other new terms are adopted to express the remaining products of the medley.

29) *A-hanachi*, from *a=aze* (*aze* is a compound, whose

latter part *ze* is=*se* "back"), the low, narrow dykes which separate the rice-fields from another, and *hanatsu* "to sever." By breaking down these divisions, the water is made to flow off from the rice-fields and the rice-plants perish.

30) *Mizo-ume.* The *mizo* "channels, or drains" conduct the water to the rice-fields.

31) *Hi-hanachi.* Water for the watering of the rice-fields is accumulated in ponds, ditches etc., and the floodgates (*hi*) which keep it back, are of course only opened when necessary. If they are mischievously opened, the precious fluid flows out and is not available at the proper time, so that the fields dry up and the crop perishes.

32) *Shiki-maki* "sowing repeatedly, sowing seed over again," from *shiki* "repeatedly" (comp. the old adverb *shiku-ziku* "repeatedly,") and *maku* "to sow." Dr Weipert attributes to it the meaning "sowing too densely (zu dichtes Besäen)" and explains: Sowing the seeds on the fields too copiously or repeatedly, is punished, because it brings about a deterioration in the quality of the rice. Taken in the abstract, *shikimaki* could have this sense; but the context in which it appears in the Norito, and especially in the Nihongi, shows clearly that its real meaning is: secretly and maliciously sowing seed over a field which has already been sown by its proprietor, so that the first seed is injured by the second one (probably tares) and the crop becomes illusory. It is a roguish trick, like the three preceding ones and the following,

played by *Susa-no-wo* upon his sister, the Sun-goddess. Comp. in the Nihongi (p, 40 sequ.) the narrative of his rude behaviour, especially in the third variant: Therefore, Susa-no-wo no Mikoto was jealous and destroyed his elder sister's rice-fields. *In spring,* he opened the floodgates of the sluices (Aston: he knocked away the pipes and troughs), filled up the channels and broke the divisions; *more over he sowed seed over again.* There cannot be the least doubt but that the composer of the Oho-harahe no Kotoba understood the term *shiki-maki* in the same sense as the popular legend reported in the above passage of the Nihongi.

The reader will probably have observed the parallelism between this and the parable told by Christ in St. Matthew, Chap. 13, verse 24 sequ.: The kingdom of heaven is likened unto a man which sowed good seed in his field: but while men slept, his enemy came sowed tares among the wheat, and went his way, But when the blade was sprung up, and brought forth fruit, then appeared the tares also; etc."

33) *Kushi-sashi* (Nihongi, Chap. 6, Variant III of my edition, 挿鐫, in the Norito 串刺). The passage of the Nihongi quoted in the preceding note continnes the report of Susa-no-wo's misdeeds: In autumn, he set up pointed rods [in the rice-fieds], and made horses lie down in the rice-fields. Whosoever has seen how the cultivation of the rice-fields is done, by wading about in the deep mud with naked feet, will easily understand that the hiding of pointed bamboo or other rods in the mud is

a very bad practical joke, so bad that it may eventually prevent the peasant from stepping into the field and cultivating it or cutting the crop.

The term *kushi-sashi* allows of yet another interpretation which is accepted by Shikida, Ihida (Nihon-shoki-tsūshaku), etc., and is based on no less an authority than the KOGOSHŪI. The Kogoshūi says in a note: When the Sun-goddes was cultivating her rice-fields, Susa-no-wo went secretly to those fields, set up rods, and contended with her. From this some commentators infer that the setting up of rods and the four above-mentioned misdeeds of Susa-no-wo did not properly intend an injury to the rice-fields of the Sun-goddess, but a quarrel for their ownership. Also the NIHONGI-SHIKI (an old commentary, quoted by Aston in note 7, page 48) says that rods (Aston: combs) were stuck up in the rice-fields with words of incantation, so that if anyone wrongly claimed the fields he might be destroyed. The present custom of setting up rods in rice-fields whose ownership is disputed arose perhaps from this. According to this view the *kushi* are signs set up to indicate that one claims the ownership of the field, and are therefore called 田札 *ta-fuda* "field-placards." Nevertheless I cannot convince myself that this interpretation is better than the one adopted by me in the translation. The second variant of the account of Susa-no-wo's misbehaviour in the Nihongi runs: Now Susa-no-wo no Mikoto, in spring, filled up the channels and broke down the divisions, and in autumn, when the grain was formed, he forthwith stretched round them division-ropes [*aze-*

naha, in taken of his ownership]. The claim to the ownership of a field was therefore, in ancient times, made by stretching ropes round it, and unless it can be proved that the setting of *kushi* was equivalent to the stretching round of *aze-naha*, we are compelled to assume that *kushi-sashi* does not convey the meaning "setting up rods in token of ownership." I may also quote a passage of the Kojiki, sect. 15, which is rather in favour of my view. It runs: So, though he did this (viz. breaking down the divisions, filling up the ditches, strewing excrements in the palace), Amaterasu no Oho-mi-kami upbraided him not, but said: What looks like excrements must be something that His Augustness mine elder brother has vomited through drunkenness. Again, as to his breaking down the divisions of the rice-fields and filling up the ditches, it must be because he grudges the land [they occupy] that His Augustness mine elder brother acts thus." But notwithstanding *these apologetic words*, he still continued his evil acts, and was more and more [violent]. Nothing could show more clearly that the Sun-goddess regards Susa-no-wo's behaviour as rude, roguish tricks, and jealous Vandalism, which, however, with genuine Japanese politeness, she ostensibly excuses with the above apologetic words as a sudden nausea and ill-directed zeal for the increase of the arable land now occupied with things, in his opinion, so useless as dykes and ditches. In the variant of this story (Nihongi, 2nd variant) which I quote in note 35, the Sun-goddess does not look at the same trick with the same Olympian calmness.

34) *Ike-hagi saka-hagi*, explained as "flaying a living animal in the direction from the tail to the head." Motowori remarks that flaying from the tail to the head was the usual way of flaying; it seems therefore advisable not to separate *ike-hage* "flaying alive" from *saka-hagi* "flaying backwards," as if both words were terms for different methods of flaying, but to treat them as a compound word expressing one action, = *ike-saka.hagi*. The repetition of the substantive *hagi* is no stumbling block in the way of this interpretation, for similar expressions are very frequent in the ancient poetic language. In stigmatizing "flaying alive and backwards" as a crime, the ancient Japanese will hardly have been guided, as Dr Weipert remarks, by the motive of protecting animals against superfluous torture, since half-barbaric times do not shew such humane tendencies. It is rather to be supposed that this way of flaying was regarded as a pollution, probably in consequence of some superstitions ideas unknown to us.

Susa-no-wo committed this crime in a manner which aggravated the offence: when the Sun-goddess sat in her Weaving-Hall, he broke a hole in the top of the roof and flung through it a heavenly piebald colt which he had flayed alive with a backward flaying. The compound term *ike-hagi saka-hagi* does not occur either in the Kojiki or in the Nihongi, but by comparing the various readings it becomes clear that "flaying alive backwards" is meant. The Kojiki, sect. 15, has: "a heavenly piebald horse which he had flayed with a *backward flaying*" (ame no

fuchi-koma wo *saka-hagi ni hagite*); the Nihongi in the chief text only: "he *flayed* a piebald colt of Heaven;" in the first variant: "flaying a piebald cold with a *backward flaying*" (*saka-hagi ni hagite*); in the second variant "*flaying alive* a piebald cold" (*ike-hagi ni hagite*). The information, however, which the Kojiki and Nihongi do not give directly, is supplied by a gloss in the KOGOSHŪI: *ikitaru koma wo saka-hagi ni shite muro-nuchi ni nage-ire-tamafu* "he flayed backwards a living colt and flung it into the Hall."

Shikida argues at great length that the reading *ike-hagi*, which even Motowori has, in stead of *ike-hagi* is wrong. Comp. also *ike-dori, ike-nihe, ikesu* etc.

35) *Kuso-he*, from *kuso* "excrement," and *he*, a contracted from of *heri*, stem of the verb *heru* "to eject." In the more modern language *heru* has become *hiru* (*kuso wo hiru, he wo hiru*), but the form *heru* is still preserved in the compound *heri-tsukuru*, viz. *tamago wo heri-tsukuru* "to lay eggs," said of small insects. Shikida reads *kuso-be* and attacks the usual derivation of *he* from *heri*. The Chinese character in the text is 戸 *he* (used phonetically), which he says has the meaning 家 *he* "house," *kuro-be*="polluting by evacuating excrements in a house;" or if one gives to the character 戸 the reading *to*, 屎戸 would have been used phonetically instead of 屎處 *kuso-do* "excrement-place." I do not think this explanation is acceptable, though Shikida is certainly right in pointing out that in the WAMYŌSHŌ (an ancient dictionary, compiled by Minamoto no Shitagō in the period Enchō, i. e. 923-930) there occur the expressions *kuso-hiri* and *he-hiru*, but not

kuso-heri or *he-heru*. The absence of these forms from the Wamyōshō is, however, no conclusive proof that they never existed, and the above mentioned *heri-tsukuru* as well as the word *he* "breaking wind, fart," which is doubtless related to *hiru*, seem to justify our etymology.

The corresponding misdemeanour of Susa-no-wo is related most fully in the second variant of toe Nihongi: When the time came for the Sun-goddess to celebrate the feast of first-fluits (the Dai-jō-we festival), Susa-no-wo no Mikoto secretly voided excrement under her august seat in the New Palace (in which the festival was to be celebrated). The Sun-goddess, not knowing this, went straight there and took her seat. Accordingly the Sun-goddess drew herself up, and became sick. She therefore was enraged, and straightway took up her abode in the Rock-cave of Heaven, and fastened its Rock-door.

Mabuchi refers *kuso-he* only to the pollution of a place sacred to the gods, whilst Motowori gives it a wider scope.

36) Comp. note 28.

37) *Iki-hada-tachi*, i. e. wounding or killing. Wounding comprises all injuries to oneself or to others, especially when blood flows; for the flowing of blood means pollution, Thus, according to the strict regulation for a Shintoist (which are, however, no longer commonly observed), a person is forbidden to go to a shrine and worship (Jap. *sankei suru*): for 30 days, if he has wounded somebody; for the day on which he has accidentally injured himself, so that more than three drops of blood have flowed. If

it was only 1 to 3 drops, he may *sankeisuru* on the same day but must take a bath beforehand (this purification by a bath is quite in analogy to the purification by water in the Oho-harahe ceremony itself). Similarly, for two days, after he has vomited blood or ejected blood through the anus; if he has an abscess, until it is perfectly cured; for seven days after the application of moxa; for three days in the case of the person who has applied it.

It seems to me that the ritual considers the *iki-hada-tachi* as a sin not so much for its being an unlawful injury to somebody's life or body, which is the stand-point of our penal codes, as for the reason that it causes pollution and seriously offends against ritual purity. At any rate this latter point of view plays a part in it. Comp. also Satow, W. R., p. 50: "The shedding of blood was held to defile both the shedder and the person whose blood was shed, an idea which has left its indelible mark in the language, where the most common word for wound or hurt is *Kega* "defilement, and a wounded person is called a "defilement-man."

38) *Shini-hada-tachi*, i. e. desecration committed on corpses. Any contact, even in the widest sense, with corpses pollutes, as will be seen from the following regulations:

Sankei (see note 37) is forbidden during the whole mourning period for parents or relatives.

Sankei is forbidden on the anniversaries of the dying-day of parents or consorts.

Sankei is forbidden for 100 days, if one has assisted at the funeral of a relative, for seven days, if at the funeral of somebody else.

Sankei is forbidden for three days, if one has entered a house where a dead person was lying.

If a man or animal has perished in a conflagration, everybody belonging to the house in question must stop *sankei* for 100 days.

Sankei is forbidden for three days, if one has eaten anything prepared in a house of mourning.

If somebody dies on the premises of a shrine (*Kei-nai*), no Matsuri (festival) can be celebrated there for 30 days afterwards; if only part of the dead body was lying on the premises, the forbidden time is limited to 7 days.

If a dog, horse, or other animal has died on the premises of a shrine, there can be no Matsuri for 5 days; if only part of the dead body (the head, a leg. etc) was lying on the compound, no Matsuri can be held for 3 days.

For other rules the KIFUKU-RYO, part of the TAIKO-RYO, may be consulted.

39) *Shira-hito* or *shiro-hito* "white men," according to Motowori, who quotes the Wamyōshō people who have white spots on the skin of the face or body, including the so-called *shiroko* or *shiro-tsu-ko*, i. e. people who are entirely white all over the body, albinoes. Mabuchi following his master Kada Adzumamaro, gives the highly phantastical explanation that *shira-bito* (sic) means "people from Shiragi" (Shiragi is the name of an ancient Kingdom in Korea, Silla). Instead of the following *kokumi* he reads *kokuri*,

i. e. people from Kokuri" (Kokuri, or Kōrai, or Koma, is the name of another ancient Korean kingdom), and brings both these names into close connection with the list of the execrable crimes enumerated afterwards, saying that such crimes could not possibly have been committed by Japanese, but must have been committed by Koreans, people of Shiragi and Kokuri, settled in Japan. Certainly a patriotic view of the matter! The commentator mind may have partly been directed to this interpretation by a passage of the Nihongi describing an incident of the year 612 (Aston II, 144): " This year a man emigrated from Pekche (a kingdom in Korea, called Kudara by the Japanese) whose face and body were all flecked with white, being perhaps affected with white ringworm (白癩 *shira-hada* lit " white skin "). People disliking this extraordinary appearance, wished to cast him away on an island in the sea etc etc." Kubo in the Norito-ryakkai decides to understand *shira-hage* (白禿), a skin disease by which the head becomes perfectly bald, and *shira-kataı* (白癩) white leprosy." For Shikida's entirely different view see the next note.

40) *Kokumi*, written only phonetically, probably because the meaning of the word was already doubtful at the time when the Norito were first committed to writing. *Kokumi* is, according to the *Wamyōshō*, identical in meaning with *amashishi*, which is contracted from *amari-shishi* " superfluous flesh, i. e. excrescence." Motozume's *Daijirin* enumerates under Kokumi: *ibo* " warts," *uwo no me* " corns or bunions," etc. Haruyama explains *Kokumi* as a

contraction from *hokukumi* and says it is a kind of *Kobu fusube* "fleshy tumours and black spots." Satow, Westminster Review, p. 51 :" That leprosy and proud flesh (Satow's rendering of *shira-hito* and *Kokumi*) should have continued to be regarded as unclean is no doubt owing to the intense feeling of disgust, stronger than pity in a barbaric race, which such diseases excite. Whatever may have been meant by proud flesh, leprosy at least was regarded as contagious, and the leper was held unfit to associate with the rest of mankind."

Shikida (Norito Bemmo 5,15) wishes to divide 白人胡久美 into *shira-hi toko-kumi* "cohabitation in clear day-light" (*shira* white, clear ; *hi* day ; *toko* bed ; *kumu* to come together, embrace one another), pointing out that this has always been considered to be an impure action, even the Emperor being forbidden to cohabitate after the depth of the night is over. This interpretation is certainly an ingenious one, and not at all impossible, considering that the phonetically written *Kokumi* occurs only here, and that the writing 白人 *shira-hito* may be an old popular etymology, or may also be intended to give only the sounds. The tern *tokokumi* finds its analogy in the *Kojiki* and Nihongi. On the other hand, however, it must be observed that the expression *shira-hi* "bright daylight" is somewhat strange and cannot be illustrated by any quotation. As both the traditional interpretation, and that of Shikida have their weak points, I have thought it safer to adopt the former one, little satisfying as it is.

41) *Ono ga haha (wo) okaseru tsumi. Ono ga haha*

" one's own mother ;" *okaseru* attrib. from of *okaseri*, the preterite of *okasu* which means here " to have forbidden sexual intercourse, to abandon onesself to fornication."

42 *Ono ga ko* (*wo*) *okaseru tsumi. Ko* " child " means here the daughter.

43) *Haha to ko to okaseru tsumi*, lit." fornication with the mother and [her female] child." This means, according to Haruyama, to marry a woman and abandon onesself to fornication with her daughter from a former marriage. *okaseru* refers consequently not to *haha*, with whom the intercourse is legitimate, but to *Ko*, the stepdaughter.

44) *Ko to haha to okaseru tsumi*, grammatically just the contrary of the former expression, *okaseru* referring to *haha*:—sexual intercourse with the child and the mother, i. e. with one's wife and her mother, one's mother-in-law.

These four terms (note. 41—44) correspond on the whole to our ideas of incest, viz. sexual intercourse between relatives (by blood and marriage) in the ascending line. It will be observed that the *incest between brother and sister* is not mentioned, and it appears probable that marriage between brother and sister was allowed in ancient Japan. The archaic language has also only *one* word for " wife " and " younger sister," viz. *imo*. But too much stress must not be laid upon the latter circumstance, as, in the classic time, the word *imo* " younger sister " was often applied as an endearing epithet to one's wife. The same is the case in the Shîr-ha-shîrîm (the Song of Solomon), e. g. chapter 4, verse 9 : " my sister, my spouse." More im-

portant for our hypothesis is the fact that, even in later times, marriages were allowed between children of one father by different mothers, though unions between children of the same mother were forbidden (a relic of matrimonial right).

45) *Kemono okaseru tsumi*, i. e. bestiality. The Kojiki. sect. 97, when mentioning, for the first time, the ceremony of the Great Purification of the country, which was performed after the death of the Emperor Chiū-ai (A. D. 200, according to the chronology of the Nihongi), enumerates in detail the various sorts of bestiality, viz. *uma-tahake* "marriages with horses," *ushi-tahake* "marriages with cattle," *tori-tahake* "marriages with fowls," *inu-tahake* "marriages with dogs." All these animals are kept in the house and are called *kemono*, which is said to be as much as *kahi-mono* "domestic animals" (from *kafu* to keep and feed animals, *mono* thing), and is to be distinguished from *kedamono* "beasts, wild animals." I have, however, some doubt whether this distinction between *kemono* and *kedamono* (probably from *ke-tsu-mono*, *tsu* genitive particle) be not merely an artificial one, and whether *ke* does not rather mean *ke* "hair."

Dr Weipert draws attention to the fact that among these crimes against morality *pederasty* is not mentioned (though it is alleged to be, and to have been, very common. Quite a number of books exist on this subject in Japanese, like the Nanshoku-ōkagami etc.)

46) *Hafu mushi no wazahai.* For *wazahai* see end of note 28. *Hafu mushi* "crawling worms" are snakes,

centipedes etc. In ancient times the houses of the common people had neither ceilings nor floors made of wooden planks, as at present, and therefore accidents through being bitten by venomous snakes, centipedes etc. were incomparably more frequent. Even the palace of the Emperor was originally nothing but a wooden hut, with its pillars planted directly in the ground (not erected on broad, flat stones as in modern time) and a *yuka*, "raised floor," which occupied only part of the interior, the rest of the space being a mud-floor. As thus the inmates of the palace were constantly exposed to the attacks of crowling worms, a special service was celebrated to obtain the protection of the gods for the sovereign's abode, viz. the *Oho-tono-matsuri*, at which Norito No. 8 *Oho-tono-hogahi* (Satow IX, p. 190–210) was recited. Comp. the following passage of this Norito: I repeat the names of the gods who tranquilly and peacefully watch so that the great House where he sits ruling, [as far as] the limit of the bottom-most rocks, may be free from the calamity of crawling worms [among] the lower cords [which tie it together, as far as the] limit of the blue clouds of the Plain of High-Heaven, may not have the calamity of birds flying in at the smoke-hole in the roof, etc.

47) *Taka-tsu-kami no wazahahi*, i.e. calamity sent by the *Thunder-god* (being struck by lightning) and the *Tengu*. The *Tengu* (two in number), lit. "heavenly dogs," are goblins with a red face, an enormous nose, claws and a pair of wings. They inhabit mountains and forests and often carry away people of both sexes into the desolate

mountains, The *Tengu* belong, like *Inari*, *Hachiman*, *Tenjin*, *Dōryū* etc. to the few Shintō deities whose statues are commonly found and used as objects of worship.

In the 大同類聚方一, (quoted in Shikida's Norito-bemmō) the term *mono-no-ke* "evil influence of a sprite" is explained by: *mojikori* "bewitchment," *kedamono no ke* "calamity from animals," and *taka-kami no ke* "calamity from the high gods." The last is identical with our *taka-tsu-kami no wazahahi*, *ke* being equivalent to *wazahahi*; the first corresponds to *mazimono seru tsumi* (note 49), but means the passive sufferance of bewitchment, whilst the Norito speaks of its active exercise; the second seems to include what is called *hafu mushi no wazahahi* and *taka-tsu-tori no wazahahi* in the Norito.

48) *Taka-tsu-tori no wazahahi.* See also the quotation from the 8th Norito in note 46. The roof of the ancient Japanese house was thatched, and perhaps had a gable at each end, with a hole to allow the smoke of the wood-fire to escape, so that it was possible for birds flying in and perching on the beams overhead, to defile the food, or the fire with which it was cooked (Satow IX, p. 192). The defiling things dropped by the birds are, in the first line, their excrements which are believed to be poisonous, and secondarily dirty things dropped from their bills. Haruyama attributes to the term a still wider sense, viz. any damage done by birds, and mentions also the carrying away of babies by eagles and kites.

49) *Kemono-tafushi.* The above rendering follows Motowori's interpretation. He thinks that the people of

old must have known and practised a peculiar art (*jutsu*) by which they injured or killed the animals of other people. He mentions also the popular superstition with regard to the existence of evil sprites which are able to make animals sick and make them die—the so called *gyuba no ekijin* (牛馬ノ疫神) "castle's and horses' pestilence-gods"—, but maintains that this does not come into consideration here, as foul tricks practised directly by men are to be understood. *Kemono-tafushi* belongs therefore, according to him, to the same category as the following *mazimono seru tsumi.*

Another noteworthy interpretation, however, and perhaps the better one, given by Mabuchi and accepted by Shikida, takes this and the following term as one: *kemono-tafushi-mazimono seru tsumi* "the sin of exercising witchcraft [by means] of killing animals." It is considered to be identical with a certain kind of sorcery called *inu-gami* (犬神) "dog deity," practiced in Kyūshū and Shikoku to the present day, in which one pretends to be able to invoke evils on other persons through the spirit (*reikon*) of a slain dog. To come into possession of this witchcraft, one has to proceed in the following way: A hungry dog is chained up, and some food is laid before him, but so that he cannot reach and eat it. While he stretches out his head to get at it, one cuts off his head. The head suddenly flies and swallows the food, whereupon it is seized, put into a box and worshipped. Henceforth it is a powerful means for exercising various kinds of witchcraft to the detriment of other people, the spirit of

the dog being the medium (agent). The place of the *dog* can also be taken by a *serpent*, or in the province of Tosa by a *weasel* (*itachi*). See an article on *Inu-gami-mochi* in FŪZOKU-GAHŌ, fasc. 6, p. 20. Mabuchi declares such sorcery as *inugami* not to be originally Japanese, but to have been imported into Japan by foreign barbarians *gwaiban*, i. e. Chinese and Koreans), for which reason it is found only in southwestern Japan. This imaginary foreign importation, in support of which he does not bring forth even the shadow of a proof, leads him to assert that the present Norito cannot be very old :—of course an entirely untenable view which is also rejected as absurd by Motowori. The latter scholar observes that he, too, was originally inclined to consider *kemono-tafushi mazimono seru tsumi* as one single expression. but that later on he changed his view.

50) *Mazi-mono seru tsumi.* Invoking evils on other persons plays still at present an important part in Japanese superstition. Comp. the preceding note.

51) *Oho-Nakatomi*, the chief of the whole Nakatomi family. *Nakatomi* is probably derived from *Naka-tsu-omi*, which etymology corresponds also to the meaning of the Chinese characters (中臣) "middle minister." Their duty was of a priestly character, they were considered as mediators between the *kimi* "sovereign" and the *kami* "gods," hence another etymology explains the name from *naka-tori-omi* (i.e. kimi to kami to no *naka* wo *tori* mochite kami ni yoroshiku mōshi-kō; Motowori and Haruyama), or *naka-torimochi* "mediator" (Hirata).

They derive their origin from the god *Ame no Koyane no Mikoto* who played a conspicuous part in the ceremony arranged to entice the Sun-goddess from the Rock-cave. One of their members, the famous *Kamatari*, received the surname of *Fujihara* for his meritorious services under Emperor Tenji, thus becoming the founder of the illustrious Fujihara family, while the rest retained their name of Nakatomi. *Oho-Nakatomi* was adopted as a surname by Omi-maro, a son of a first cousin of Kamatari. The Fujihara family gave up the service of the gods, and devoted themselves entirely to politics, while the Nakatomi still remained in the priesthood, which explains the fact that so many of them were officials of the Jingi-kwan or Ministry of Shintō religion (Satow, VII p. 400).

52) *Ama tsu miya-goto*, i.e. the ceremonies of the Great Purification performed in the palace of the Sun-goddess Ama-terasu on the Plain of High Heaven. This expression shows that the earthly Oho-harahe was considered to be only the imitation of an *Oho-harahe* long ago practiced by the Gods in Heaven.

53) A similar expression is already used in Norito No. I with regard to cutting the timber for the construction of the Imperial palace: because [the builders], having cut the bases and ends of the big trees and little trees (*wo-gi*) which have grown up in the distant mountains and the near mountains, etc. In both cases it is intended to say that the lower and upper ends of the trees, as being of less value, are cut off and thrown away, and only the middle and best part of the wood used for the pillars or tables.

Kanagi 金木, translated by "young little trees" according to the usual interpretation, presents some difficulty. This view evidently considers 金 *kana* as a phonetic element, (perhaps from *ko* "child, small," *na* genitive particle, through vowel harmony *ka-na* ?). Others, like Shikida, take 金 *kana* in its literal sense "metal," *kana-gi* then: wood as strong and hard as metal. Shikida quotes a passage from the 大同類聚方廿一, from which he infers that *kanagi* is=槻木, which again, according to Giles No. 1223 is a name for the 萬年木 (ten thousand years tree) everlasting wood, used (in China) for certain parts of carts.

54) *Chi-kura oki-kura.* *Okiku-ra* signifies a stand (*kura*) on which something is put (*oku*). The first *kura* in the compound *chi-kura* is used as a numerative (auxiliary numeral). *Chi* "thousand" indicates simply a very great number. A similar expression, viz. *shi-kura-oki-do* (*do*= place) occurs in the Nihongi, in the passage where it is reported that purification-offerings were demanded from Susa-no-wo: After this (i.e. after the Sun-goddess had been enticed out of the Heavenly Rock-cave) all the Gods put the blame on Susa-no-wo no Mikoto, and imposed on him a fine of *one thousand tables* (*chi-kura-oki-do*), and so at length chastised him. They also had his hair plucked out, and made him therewith expiate his guilt. It is also said that they made him expiate it by plucking out the nails of his hands and feet. When this was done, they at last banished him downwards.

55) *Suga-so* 菅曾; *suga* or *suge* "rush," *so* "fine strips"

(the character 曾 is used phonetically). Brinkley's Dictionary explains *suga-so* by "a kind of brush made of rush, formerly used by a Kannushi to cleanse himself and the people who are assembled in a shrine for prayer." Mabuchi considers *so* as a contraction of *saki* "splitting," Motowori as a contraction of *sa-wo* (佐緒) "fine thread." I have, however, not much confidence in either of these etymologies. There is an archaic word *so* "hemp" (e. g. Manyōshū I, 29: *uchi-so wo Womi no oho-kimi*, etc.) which we might have here; besides there is an adjective *suga* "clear, pure always used as a prefix (akin to the verb *sumu* "to be clear, to be pure and limpid"). Shikida takes *suga-so* indeed in this sense: 清麻 pure hemp."

With regard to this passage, which he does not translate, Satow, W. R. p. 53, has the following remark: The high priest then (i.e. after having enumerated the offences) arranges the sacrifices, and, turning round to the assembled company, waves before them a sort of broom made of grass, to symbolize the sweeping away of their offences." This agrees with what Mabuchi remarks, viz. that the split *Suga* was brandished as if sweeping away dust. I have no doubt that this *suga-so* is the prototype of the *oho-nusa* (大麻) described in Introduction, chapter 8. The hypothesis is supported by a remark of the commentator Ōkubo who says that *asa* (hemp) took later on the place of the *suga* (rush).

56) *Ya hari ni tori-sakite* 八針爾取辟坐. Mabuchi's interpretation of 八 *ya*=彌 *ya, iya* "more and more" is generally accepted: *ya hari ni* "more and more with the

needle." Also Mabuchi's interpretation of *hari* by "needle" which the Chinese character 針 conveys, is universally acknowledged, except by Motowori, who considers 針 to be phonetical and ascribes to *hari* the meaning *suji* "stripe": splitting more and more in stripes. Mabuchi's view deserves preference.

57) *Ama-tsu-norito no futo-norito-goto wo nore.* There are divergent opinions with regard to the proper meaning of *ama-tsu-norito* "heavenly ritual." Hirata thinks that the so-called *Misogi no harahi no kotoba* "words accompanying the bodily purification" are meant; but these are, as Motowori Toyokahi remarks, only an abbreviation of the *Oho-harahe no kotoba,* our ritual, and are of later origin. Another commentator understands by *ama-tsu-norito* the sentence "*toho-kami emi-tame* you distant gods, deign to smile!" (*tame=tamahe*) which is used in the method of divination from the cracks of the shoulder-blade of a deer scorched over a clear fire.

I think, however, that the nearest and simplest interpretation is, as usual, also here the correct one, viz. that *ama-tsu-norito* is nothing else but our present ritual, the Oho-harahe no kotoba itself. The differences in the views are partly due to the different interpretation of the verbal form *nore* "shall speak" which some consider to be the imperative, others the indicative=*noru*; Fujiwi even declares *nore* to be a mistake for *nori*. There can be hardly any doubt but that the meaning conveyed is: Oho-Nakatomi is commanded by the Emperor, the successor of the Heavenly Grandchild, to perform such and such

ceremonies and recite such and such words, as were performed and recited in the purification ceremony in Heaven, and were, therefore, also prescribed for the descendants of the Gods, the men on earth. *Nore* must be the imperative.

58) The gods residing on the Plain of High Heaven are contrasted with the gods dwelling on the earth. Lit. "country-gods."

59) I.e. the door, constructed of rocks, of their palace in Heaven. *iha* "rock" is by some commentators taken only as an honorific.

60) 樹山 is read *hiki-yama* (*hiki=hikui*) by Hirata, Haruyama and others; but the correct reading is *mizkia-yama*, given by Motowori, Shikida etc. The latter quotes quite a number of passages from ancient texts which show that the reading *mizika* alone is well founded.

61) *Ibori* or *ihori* "smoke," an ancient word, now *iburi* (verb *iburu* "to smoke"). The clouds and the mist hovering around the mountains are meant. The word *kemuri, keburi* "smoke" is probably a compound of *ke* (=*ki, iki?*) and *iburi*.

62) There was an old tradition (according to Motowori Toyokahi) that the gods of Heaven and Earth come together at one place in order to hear the Norito.

63) What I have rendered by the words "it is to be expected that" is in the original the simple demonstrative particle *to* (....*arazi to*=it is to be expected that....will not be).

64) *Tsumi to ifu tsumi.* This curious expression occurs a second time further on.

65) The "sovran Grandchild" is properly, as already stated, *Ninigi no Mikoto;* but here the term is applied to the presently reigning Emperor, as successor of Ninigi. This is not the only instance of the kind: in the Suinin-ki of the Nihongi, 25th year, the term "sovran Grandchild" is used of the Emperor Suinin; in the Temmu-ki, 1st year, of the Emperor Temmu; and also in the Zoku-Nihon-kō-ki occurs a similar use of the word.

The word rendered by "court" is in the original the well-known *mi-kado*, which, however, does not (here) designate Emperor, but his court or palace. The etymology is uncertain: it may be *mi-kado* "august gate," which reminds us of the Sublime Porte, or *mika-to* "august place." There are many different ways of writing it with Chinese characters, e. g. in the Nihongi: 王室, 王宮, 天朝, 朝廷 (also used here in the ritual) etc., in the Manyōshū: 朝庭, 御朝庭, 御門 etc.

66) *Shinato no kaze* "the wind of Shinato," i.e. the wind produced by the wind-god Shinato. *Shinato* is an abbreviation of *Shinatobe no Mikoto* "the long-breathed maiden" (*shi* "wind," *na* apocopated form of *naga* "long," *to=tsu* the generic particle, *be=me* "woman"). In the service of the gods of wind at Tatsuta, the 4th Norito, two gods of wind are mentioned: *Shinatsu-hiko no Mikoto* "the long-breathed youth," and *Shinatobe no Mikoto*, also called *Shinatsu-hime no Mikoto*. For details see Satow, VII p. 417 sequ. Should it be possible that the feminine suffix *be* has been omitted in order to include both the male and female wind-god in the one name *Shinato?* The same

phrase *Shinato no kaze* occurs also in a passage of the Genji-monogatari, chapter Asagao : Ana kokorou, sono mi no tsumi ha mina Shinato no kaze ni toguhe teki to notamafu. In later times Shinato has been used as a name for the north-west wind (Comp. Chamb. Kojiki, pag. 27, note 15).

67) *Ashita no mi-giri* (from *mi-kiri*). *Mi* is written with the character 御 "august" which, however, in such compounds as *mi-giri, mi-yama mi-yuki* etc. must be translated by "deep" or "dense." Whether this *mi* "deep, dense" is etymologically identical with the honorifics *mi* and *ma*, or whether it is of different origin, it is difficult to decide.

68) *Oho-tsu-be* lit. "large harbour side."

69) 太海原. Motowori reads *oho-umi no hara*, Hirata and Haruyama *oho-wata no hara*, Shikida *oho-una-bara*. The last reading seems to be the oldest. *wata* and *una* are both archaic words for "sea, ocean."

70) *Wochi-kata* "that side, yonder," used here with only very slight meaning, *wochi* is the contrary of *kochi* "here, this side"; both are often combined into *wochi-kochi* "here and there" (f. ex. Manyōshū 4 etc). *wochi-kata* corresponds in meaning to the modern *anata*, which is contracted from *ano kata* "that side," commonly used as a polite pronoun of the second person. Satow, W. R. p. 54 translates : the trunks of the forest trees, far and near.

71) *Yaki-kama no to-kama*, with the repetition of the substantive, so much in favour in the ancient poetic style, instead of saying simply "tempered sharp sickle." *to* is the stem contained in the adjective *toki* "sharp" and the

verb *togu* "to whet;" *to kama* occurs also in the second book of the Kojiki (*to-kama ni sawataru kuhi*). *yoki* is from the verb *yaku* "to burn, to roast," which means here "to harden by fire, to temper." An analogous expression, *yaki-tachi* "tempered sword," is found in Manyōshū 18. Also in *yaki-ba* (*ha* edge) "tempered edge of a sword," *yaki* has the same meaning. The readings *yaki-kama* and *to-kama* are more correct than the nigoried forms *kaki-gama* and *to-gama*.

72) In the original only *koto* (事) "thing" which must be interpreted to mean *tsumi-koto* "sinful things, sins."

73) See note 3.

74) *Se-ori tsu Hime* (瀬織津比咩) is, according to the 倭姫世記, identical with *Ya-so-maga-tsu-bi no kami* "Wondrous-Deity-of-Eighty-Evils" who was born when Izanagi no Mikoto, on his return from Hades, went to the plain of Ahagi at Tachibana on the river Woto in the province of Himuka (now Kyūshū), and purified himself from the contracted filth in the middle reach of the stream. The Nihongi has only the name *Ya-so-maga-tsu-bi*, whilst the Kojiki mentions two distinct deities: *Ya-so-magatsu-bi no Kami* and *Oho-maga-tsu-bi no Kami* "Wondrous-Deity-of-Great-Evils." In my opinion *Ya-so-maga-tsu-bi* snd *Oho-maga-tsu-bi* are only alternative names of one and the same deity, so that the more correct tradition would be on the side of the Nihongi. *Se-ori tsu Hime* signifies "Current-descending-Princess:" *se* "swift current, or a place in a river where the water is not deep;" 織 *ori* stands phonetically for 下 *ori* "descending."

75) *Sakunadari ni ochi-tagitsu.* The latter part is clear: *ochi* from *otsuru* "to fall," *tagitsu*, closely related to *tagiru*, "to boil, to foam" (*taki* "waterfall" belongs to the same root). The first part *sakunadari*, however, presents great difficulties. There are as many different opinions about it as there are commentators, and the meaning of the word was probably already obscure at the time when the Norito was first committed to writing, for it is written only phonetically. I will pass in review the most prominent explanations:

a) *sa* honorific prefix, like *ma*; *kuna=kuda*, supposing a sound-change between *d* and *n*, which indeed sometimes occurs: *kuda* stem *kudaru* "to come down;" *tari* from *taru* (*tariru*) "to hang down, to drop down." *Sakuna-dari ni*="in falling."

b) Shikida considers *sakunadari* to be a contraction of *saku-kuna-dari*. He gives *saku* the meaning 激 "fierce, violent" and quotes a poem from Manyōshū 14, where *saku-nami* is contrasted with *hira-se* "level current" and it must, in his opinion, mean "fierce waves." *kuna* would be an old word for 谷 "valley, ravine," the existence of which word he tries to prove by the name of the shrine 佐久奈度神社 *Sakunado-jinja*, which ought to mean 激谷所 "fierce ravine-place," and by a passage of the Wamyōshō. In the Sarashina district of the province of Shinano there is a Sato called 小谷 which must be pronounced, according to the Wamyōshō, 乎宇奈 *wo-u-na*, and this *wo-u-na* is by Shikida considered to bo a transformation from *wo-kuna* 小谷.

c) Haruyama supposes the first word *saku* to mean 谷 "valley, ravine," and illustrates this by the place-name 宮谷村 *Miya-saku-mura* in the Yamabe district of the province of Kadzusa, and by orthographies like 長谷 *naga-zaku*, 越谷 *koye-saku* etc. *nadari* is=*nadare* "gradual slope."

I think that Haruyama's hypothesis comes nearest to the truth. But *saku* might rather be an archaic form of *saka* "hill, slope," just as we have the double form *waku* and *waka* "young," e. g. in the name *Waka-musubi* or *Waku-musubi*. *nadari* is the indefinite or stem form, used as a verbal substantive, of the verb *nadaru* "to slope or incline downwards;" it is the old form, whilst *nadare* is a more modern form of the substantive, derived form *nadaruru* (*nadareru*). If my explanation be correct, the literal meaning of *saku-nadari ni ochi-tagitsu haya-kaha* would be: "the rapid streams that fall boiling (foaming) down flom the gradual hill-slopes." I have, however, closely adapted my translation to Satow's rendering of a similar passage in the Hirose Oho-imi no Matsuri (Norito 3, VII p. 415: the water which the sovran gods deign to send boiling down the ravines *sakunadari ni kudashi-tamafu midzu*). It would have been interesting to know Satow's view of the etymology, but unfortunately he has not appended a note.

76) *Haya-aki tsu Hime* 速秋津比咩 (in the original the character 比 *hi* was wanting, but has been inserted by the various editors) signifies, according to the characters which are partly ideographic, partly phonetic "Swift-opening-princess," and is an offspring of Izanagi no

Mikoto. It is, however, much disputed whether this is the real meaning of the name. The Kojiki and Nihongi agree in designating this deity as *minato no kami*, i.e. "Deity of the Water-doors," but the Kojiki (see Chamb. p. 26) enumerates two deities *Haya-aki-dzu-hiko* and *Haya-aki-dzu-hime*, writing *aki* with the character 秋 "autumn": Prince-of-Swift-Autumn" and "Princess of Swift Autumn;" whilst the Nihongi (Aston, p. 32) has only the name *Haya-aki-tsu-hi*, written 速秋津日 "Sun (i.e. Wondrous [Deity])-of-Swift-Autumn," which however must be taken in a plural sense, as it expressly says *minato no kami-tachi* "Gods of the Water-doors." It seems that *hi* "wondrous" is the neutral form, including *hi-ko* "wondrous child, prince" as well as *hi-me* "wondrous woman, princess." *Haya* is probably "swift," but could also mean "brilliant." *Aki* is explained as "clear, bright," and *tsu* as generic particle in Shida's Nihonshoki-tsūshaku; but Shikida interpretes it in his Nihongi-hyōchū: *aki* "open," *tsu* "port, harbour." According to the latter view the name of the goddess signifies "Swift-open-harbour-Princess." I prefer to consider *tsu* as the generic particle: "Swift-Opening-Princess" (die schnell sich öffnende Fürstin, as also Dr Weipert puts it). This meaning agrees best with the part ascribed to her in the purification-ceremony: she resides in the great whirlpool of the ocean, or rather *is* this whirlpool herself, and opens her mouth and swallows down the waters as well as everything floating in them. Satow, W. R. p. 54 translates her name by Maiden-of-the-Swift-cleansing. The goddess is also identified with *Idzu-*

no-me-no-kami "the Female-Deity-Idzu." Comp. Chamb. p. 41. note 17.

77) This pleonastic expression is highly characteristic of the solemn style of the ancient Japanese poetry. In rendering it I was really sorry I could not do so in German: die Salzflut-Allzusammenflusstelle der vielhun dertströmigen vielen Salzflutströme der frischsalzflutigen Salzflut! In the original *ara-shiho no shiho no ya-ho-ji no ya-shiho-ji no shiho no ya-ho-ahi.* *Ara* is properly "rough but according to Motowori Toyokahi it means here *dekitate* "fresh." *ya-ho* 800=very many, all. *ji* "way"=currents of the water. *ya-ho-ahi* "800 meetings" is that place of the ocean on the farthest border of the visible world where all the currents of the water come together and form the big whirlpool through which they rush down into the land of Hades. Through the same gorge the waters are also again spat out, and by this periodic swallowing down and spitting out are produced ebb-tide and flood tide. Everything bad and impure in the world, is supposed to have come from Hades, and by the ceremony of the Oho-harahe it is again sent back to its birth-place.

78) In the original *ka-ka nomitemu* "will swallow down [with the sound] *ka-ka.*" *ka-ka* is an ancient onmatopoetic (in German "gluck-gluck," corresponding to the English verb to cluck), for which one now uses *gabu-gabu.*

79) *I-fuki-do* 氣吹戸 "breath-blowing-place:" *i-fuki* contracted from *iki-fuki* "breath-blow away;" the reading *ibuki* is not so good, as is shown by the Jimmei-shiki's

(神名式) phonetic writing 意布伎 *i-fu-ki* in the name of the Shintō shrine Ifuki-jinja in the Kurimoto district of the province of Afumi. 戸 *to* "door" is phonetic for 處 *to* "place." The Breath-blowing-place is the place where a special deity, and offspring of Izanagi no Mikoto, blows away by his breath all sins and pollutions into Hades. This god is therefore called *Ifuki-do-nushi* "Lord of the Breath-blowing-place." An authority identifies this god with *Kamu-naho-bi Oho-naho-bi no Kami* "Divine-Rectifying-Wondrous Great Rectifying-Wondrous Deity." The Kojiki and Nihongi, in the report of the lustration of Izanagi, make two gods of this: *Kamu-naho-bi no Kami* and *Oho-naho-bi no Kami*, I think that, as in the case of *Ya-so-maga-tsu-bi Oho-maga-tsu-bi* (comp. note 74), it is better to consider them as alternative names of one deity.

80) 根國底國 *ne-no-kuni soko-no-kuni.* Hades, generally called *Yomi-tsu-kuni* or *Yomo-tsu-kani*, is meant. The translation "Bottom-Country" gives the meaning of the Chinese characters; the real meaning is probably "distant country," from *so* "there, yonder," and *ko* "place": "das Jenseits" in German. Whether *ne* signifies "root" or not, it is in reality the name of a place, of an island, belonging to Idzumo, *Oho-ne-shima.* We find in the ancient traditions also *Yomi no Oho-ne-shima* "the island Great Ne of Yomi (Hades)," and *Ne no katasu kuni* "the borderland of Ne," *Yomi* "Hades" itself is the name of a place in the Shimane district of the province of Idzumo. The Even Pass of Hades, mentioned in the Nihongi and Kojiki, was, according to this latter authority, then called

the *Ifuya-Pass* in the land of Idzumo. The name *Ifuya*, contracted into *Iya*, exists still in Idzumo. All these places I have mentioned, are not far distant from one another. There can hardly be any doubt that the ancient Japanese located their Hades in one corner of the province of Idzumo! For further details I must refer the reader to my extensive commentary on the JINDAI-KI "Annals of the Age of the Gods (Book 1 and 2 of the Nihongi, especially chapter 4th, note 29).

81) *Haya-sasura-hime*, also called *Suseri-hime*, a daughter of Susa-no-wo no Mikoto. She is not mentioned, under the former name, in any other ancient text. Hirata identifies her, but without good reason, with *Susa-no-wo no Miyoto*. *Haya* signifies "swift" or "brilliant," and is only, as often, an honorific; *sasura-hime* seems to be contracted from *sasurahi-hime* according to the rule that the same syllable should not occur twice successively; *sasurafu* means either "to wander about aimlessly or in exile." or, as Modzume's Daijirin explains it, "to make" (lengthened form of *sasuru*, from *suru*). The compound verb *mochi-sasurahi-ushinafu*, rendered by "take them and completely banish them and get rid of them," is by Motowori explained to mean: "to lose something so that one does not know whither it has come." Toyokahi gives to *ushinafu* the signification *shōmetsu suru*, i.e. "to make disappear."

In the above notes (74, 76, 79, 81) I have pointed out that the four Deities of Purification (*harahe no kami-sama*) mentioned in the ritual, are identified, by the Japanese

commentators, with certain other gods mentioned in the Kojiki and Nihongi. We saw that only one of the four names is actually mentioned in the ancient records and annals; the identification in the other cases is more or less problematical. It seems therefore advisable not to lay too much stress on this question and to be, on the whole, content with Mabuchi's view that the four deities are personifications of the successive places and actions in the process of purification.

82) According to the view of Mabuchi and nearly all the later commentators, the horse acts a symbolical part in the ceremony of purification. It is regarded to be an animal especially quick of hearing, and therefore its presence symbolizes the desire that the Gods of Heaven and Gods of Earth may hear, and act upon, the words of the ritual, as quickly as a horse hears with its ears pricked up. Such a horse is called *harahe no uma* "purification-horse." In ancient times the number of the *harahe-no-uma* was six, according to the reports of the Sei-gū-ki, Hokuzan-shō and Kōke-shidai, and four or five sheaves of rice in the ear were placed beside them. The Imperial edict of the 5th year Temmu, 8th month, 16th day (28th September, 676) commands the Kuni no Miyatsuko of each province to furnish one horse for the ceremony (performed in their respective provinces); the same is required by the Jingi-Ryō etc.

83) The freer translation we (or I) purify and cleanse in the name of the Sovran would perhaps be preferable.

84) *Minazuki*, sixth month, from *mi* "water," *na* Gen.

particle (cp. *mi-na-to* "water-door, harbour"), *tsuki* "month." The interpretation "waterless worth" (*na*= stem-form of *naki* "is not"), which is sometimes given, is wrong.

85) Motowori, Hirata etc. read 四國 *ko-kuni* "four countries or provinces" and understand the provinces *Idzu*, *Iki*, and *Tsushima*, the latter being counted as two provinces by counting specially its two districts Kami-tsu-agata and Shimo-tsu-agata. Others, as Motowori Toyokahi, consider *U-kyō*, the right division of Kyōto, as the fourth country. The former view is to be preferred, because it is reported that there were five diviners (*urabe*) in Idzu, five in Iki. five in Kami-tsu-agata and five in Shimo-tsu-agata of Tsushima. The original text has the character 四 *mo* after 毛, which has been suppressed by Motowori etc., being considered as a later interpolation. Shikida, however, restores it and reads *yo-mo no kuni*, taking 毛 as a phonetic writing of 方 *mo* "side, quarter of the compass," so that the meaning would be: the diviners of the countries of the four sides, i.e. of all the countries.

The duty of the diviner (*urabe*) is to carry the purification offerings to the river, after the Oho-Nakatomi has finished the recital of the ritual, and throw them away into the water.

86) *Oho-kaha-ji*. The word *ji* "way" is added to *kaha*, because the river is the road by which the thrown away objects are carried into the sea. As in ancient times the capital was frequently removed from one place, and even from one province, to another, different rivers came,

of course, to be used for the ceremony by which the court-officials were purified. At the time when Kyōto was the capital, the Kamo River was probably used for the purpose, says Haruyama.

The last clause is, by the commentators, also styled a Semmyō.

B.

NOTE ON A LONG TAILED BREED OF FOWLS IN TOSA

BY

BASIL HALL CHAMBERLAIN Esq.

NOTE ON A LONG-TAILED BREED OF FOWLS IN TOSA.

BY BASIL HALL CHAMBERLAIN.

The origin of the breed is not known, but it is believed to be at least 100 years old. It has been produced simply by selection of the best Specimens; one highly prized variety—the *Haku*—was produced in this way within the last few years.

The proper general name for the long-tailed fowls is *Shinowara-tō*, derived from the village of Shinowara in the district of Nagaoka in the province of Tosa, some 3 *ri* East of Kōchi, the capital. Some are still bred in that place, others—most, I believe, now—in Kōchi itself, whence the majority are exported to Kōbe and some of the finest to Tōkyō; but the very finest are retained by the producers, An inferior breed exists at Hiroshima, in the main island of Japan; but these have the long tail-feathers only, not the beautiful long body-feathers.

The following varieties were described to me:—

Shira-fuji, white head and body-feathers; tail black as in the other varieties. I saw one specimen of this, 2 years old, and measured its tail-feathers, 7½ ft. long; also another 14 months old, tail-feathers 4 ft. long, legs grey.—Others have black bodies.

Haku, white all over with yellow legs.

Tōtenkō, red neck and body feathers.

Dōkiri, reddish colour mixed with white of body.

All these, except the *Haku*, have black tail-feathers.

As great a length as 18 ft. has been reached in tail-feathers, but 12 ft. is a rarity. From 7 or 8 to 11 ft. is the usual length. They grow about 4 inches a month, and continue to grow while the bird lives, which may be 8 or 9 years. The beautiful body-feathers growing from the shoulders reach a length of 4 ft. Some of these may fall off in moulting, but the tail-feathers never do so. I saw the birds in October (1898), when moulting, and only the ordinary feathers were gone or going, not the long ones.

I also saw the hen, a very handsome bird distantly reminding one of a hen pheasant, with fawn-coloured breast, and white quill to the delicately coloured feathers of the back. She, too, has longer tail-feathers than any ordinary hen,—sometimes as much as 8 inches. The hens lay in spring and autumn, one bird producing 30 eggs yearly, which are hatched by other hens. One, or at most two hens, are allowed to each breeding cock. The latter's tail-feathers are cut, to allow of his walking about freely. He lives a little longer than the others, which must be kept shut up; but all are hardy, bearing both heat and cold.

The ordinary number of long tail-feathers is 15 or 16; some cocks have as many as 24.

The tail-feathers must *not* be wound up, as people ignorantly do, away from Kōchi, but must be always allowed to hang free, for which reason the cocks are kept in high narrow cages quite dark except close to the top; for light at the bottom would attract them. When the

tail-feathers become too long and touch ground in the cage, a bamboo is put a little way back so as to form an arch and thus make more distance. The birds sit all day on a flat perch 3 inches wide, and are only taken out once in 2 days, and allowed to walk about for 1/2 an hour or so, a man holding their tail all the while to prevent its getting torn or soiled. Once or twice a month they are carefully washed with warm water, and are then as carefully dried on some high place,—the roof or wherever may be most convenient—a man holding their tail till it is quite dry.

The birds are fed on unhulled rice (*kuro-mai*) and greens, such as *daikon*-leaf, &c. They must be given plenty of water. They are wonderfully tame.

Two specimens were brought to me in boxes,—long narrow boxes like those in which the Japanese put away *kakemono* (hanging scrolls)—in which the bird's body is laid full-length, the tail twisted round a little. That is how they always travel. It is said that they can be kept thus as long as 40 days without being taken out. The dimensions are about 6 inches square, and 4 ft. 6 inches long; there is a grating for air at one end only and a division guarding the feathers. The box is carried horizontally. Their narrow cages may be made of any wood, and are 6½ ft. high, 3 ft. deep, and 6 inches wide.

The wonderful feathers, both on tail and body, come from quills much stouter than any possessed by usual barn door fowls.

My chief informant was Mr. Kitagawa Ushimatsu, an

employé in the Local Court of Justice,—an amateur both of fowls and horses. Mr. Iwagawa Kametaro also brought a specimen, and I saw one or two elsewhere in Kōchi.

Present prices in Kōchi :—About $ 15 for a cock with feathers under 10 ft. ; $ 25, if over that length. Good hen, $ 1½. Kōbe prices are considerably higher.

There is absolutely no artificial method of making the feathers grow. All is done by selection. Any failure to obtain good results must proceed from having a bad hen, that is, one not of the true breed, and it is in this point that buyers are liable to be deceived. Also one must know how to treat the birds.

At Kōbe, in November, 1898 I saw three specimens at two bird-fanciers',*—one with tail-feathers 13½ ft. long (I had it measured),—of the usual mixed colours. I also saw the splendid white tail—10½ ft. long—of a snow-white bird, which had been pulled out accidentally, owing to the bird falling from its perch and fluttering about. The bird itself was brought downstairs to me ; its tail-feathers were growing again. The bird-fancier said it was 5 years old. He added that the feathers, which grow only at the rate of 4 inches a month when the bird is young, grow more quickly,—as much as 7 inches—when it is older.

(The same bird-fancier had numerous specimens of the Japanese giant salamander, mostly about 2 ft. long,—very sluggish and ugly, spotted creatures. He says they

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* Hamamoto, at No. 76 Motomachi, Nichōme, and Nishimura, at 249 Motomachi It-chōme.

come from Hakone; but no one known to me in that district—and I have known the district intimately for years—has ever seen any but tiny specimens a few inches in length.)

The contents are

1. The meaning of the word Christian.
2. The sign of the Cross.
3. The Lord's Prayer.
4. The Hail Mary. *
5. The Salve Regina.
6. The Creed.
7. The ten commandments.
8. The Laws of Holy Church.
9. The 7 deadly Sins.
10. The 7 Sacraments.

At the end are lists of Corporal and Spiritual Works of Mercy, the Theological and Cardinal Virtues, the gifts of the Holy Spirit, the Beatitudes, concluding with the Confiteor.

Japanese versions will be found in its pages of the Lord's Prayer, the Hail Mary, the Salve Regina, the Apostles Creed and the Ten Commandments, which may be useful for comparison with modern translations.

From certain indications it appears that the book was intended for the use of educated persons of the *Samurai* class. Such are the passage on f. 21 where it is explained that all created things exist in the Mind of God as Ideas, and that on f. 22 explaining material objects as compounded of two elements, Matter and Form, as those terms are used in the scholastic philosophy. The author speaks of another work dealing with this subject in greater detail, which the catechumen is recommended to study. Of this work,

* Sub-chapters.
The Rosary.
The joyful mysteries.
The sorrowful mysteries.
The glorious mysteries.
The crown.

however, no trace has yet been found, and Bartoli's enumeration of the books printed by the missionaries, quoted in the Appendix to my pamphlet already referred to, makes no mention of any such treatise. Another indication of the class of persons for whom this book was intended occurs on f. 34v., where the author in enumerating necessary labours which are not violations of the commandment to keep holy the Sabbath, mentions taking order of battle, fighting in battle, digging trenches, building walls, constructing fortresses, or carrying materials therefor, which though fatiguing to the body, nevertheless being of importance for the conduct of a war, are not prohibited. And a little further on the necessity of staying at home to guard a castle and the danger of attack from an enemy are given as justifiable reasons for not attending mass.

As this work possesses great interest as a monument of the language at that period, while likely to be of use to modern missionaries as a standard of comparison, it has been thought worth while reproducing in entirety in the following pages.

This precious and probably unique little volume has suffered greatly from the ravages of worms, so much so that in places whole words have disappeared. The photographic reproduction of the titlepage prefixed to this reprint gives some idea of the damage done by these insects, and it will be noticed that in some places the print of an underlying page is visible through the wormholes. By the aid of a transcript, made at the time referred to, of the copy in the Minerva library, I have been able to supply these lacunae, and also to correct the text in a few instances distinguished by square brackets.

The spelling is that of the Portuguese works on

Japanese grammar and lexicography of the period, but the list of differences between that system of transcription and that mostly employed at present will greatly facilitate, and it is hoped even remove, the difficulties attendant upon a first perusal. At the end of these notes is given a list of the more unusual words which occur in the work, all but one of which are to be found in the French edition of the Missionaries' Japanese-Portuguese Dictionary that we owe to the labours of the late Mons. Léon Pagès. It only remains to be noted that the European theological terms employed here and there were adopted from the Portuguese language.

List of Portuguese transcriptions and equivalents now generally in use.

Single *kana* syllables.

y	i
fa	ha
fo	ho
fe	he
vo, uo	wo
va, ua	wa
tçu	tsu
t	tsu (final)
v	u
vo, uo	o
cu, qu	ku
qe	ke
qi	ki
xi	shi
fi	hi
xe	se

Soft *kana* syllables.

gi	ji

gue	ge
gui	gi
je	ze
gio	jo
z, zu	dzu
ju	zu

Compound syllables.

giŭ, giú, jú	jū
giô	jō
xu	shu
yú	yū
tçú	tsū
cú	kū
xa	sha
nhu	niū
nho	nio
gueô	giō
qeô	kiō
reô	riō

The most puzzlings spelling perhaps are at first sight *faua* for haha, mother and *fagi* for *haji*, shame. Others will be found in the glossary.

GLOSSARY.

airen, pity
anguia, pilgrimage (*angia*)
ata, enemy
atari, to behave towards
ategai, to attribute

bettai, different substance
bi, smelling

bucusasuru, cause to eat
buji, peace
bun, sono, so

ca, smell
cacayaqu, shine (*kagayaku*).
cacayuru, uphold
caccacu, distinct.
cacugo, preparation, intention
canmi, sweetness
caqibai, lime made from oyster shells
catague, custom
caxacu, blows and tortures (*ka-shaku*)
chinami, association ; occasion
chitocu, knowledge
cŏfi, queen (*kō-hi*)
conbon, principles, elements (*kompon*)
conguen, origin, beginning (*kongen*)
cŏriocu, assistance.
conomi, fruit (*ki no mi*)
cŏxeqi, works (*kōseki*)
cunju, company
curacu, misery and happiness
curiqi, merit
cuyacu, labour

daiji, the earth
daimocu, matter, subject
dŏxin, consent (*dō-shin*)

ſachibocu, rice (*hachi-boku*) a sort of pun on the Chinese character 米
facocumu, feed (*hagokumu*)
fan ni firaqi, to print
fanji, half an hour

faxi (occurring after *michi*, road, on p. 10v. prob.= bridge)
faxxiqi, laws (*hō-shiki*)
faua, mother (*haha*)
fenpô, recompense
fiquan, retainer
fottanno, initial
fudai, slave
funbet, intelligence (*fumbetsu*)
funbet itasu, to understand
funhoy, poverty (*fu-nio-i*)
futai no, eternal

giôgiô, things, articles (jō-jō)
giúbon, serious offence (*jū-bon*)
giúwon, great benefit (*jū-on*)
giuxi, to dwell (*jū-shi*)
gocuy, foundation of a doctrine, essence (*gokui*)
goxŏ, salvation (*go-shō*)
goyei, picture
guecai, this lower world (*ge-kai*)
guedat, deliverance (*ge-datsu*)
guen, sight (*gen*)
guenje, this life (*gen-ze*)
guenzai, this world, the present
guexocu, service, work (*ge-shoku*)
guijet, breach of relations (*gi-zetsu*)

ichimi, body ; union.
ippenni, with all one's heart
ittai, one (numeral of deities)

jefi, right and wrong (*ze-hi*)
jen, virtue (*zen*)
jendocu, virtue (*zen-doku*)
jennhonin, virtuous woman, saint (*zennio-nin*)

jennin, virtuous man, saint (*zen-nin*)
jet, taste (*zetsu*, tongue)

manabu, imitate
mandocu, virtues, attributes, goodness
manzŏ, all things
midŏ, temple
mŏgo, lie
monco, door
mŏnen, evil thoughts
mŏren, lust
mufen, infinite
murio, infinite
musai, boundless, infinite

nacadachi, mediator
nacanaca, certainly
naixŏ, will
nannho, man and woman (*nan-nio*)
nhonin, woman (*nio-nin*)
nhunan, clement (*niū-nan*)
ni, hearing
niai no, corresponding, suitable
ninju, persons (*ninzu*)
nozomi, desire

qenai, family (*kanai*)
qenbŏ, justice (*kempō*)
qendan, judge
qendon naru, cruel, inhuman
qengacu, far apart; vndei qengacu, infinitely different (*undei kengaku*)
qenzocu, family
qeôacu, evil (*kiōaku*)
qeōge, counsel, teaching (*kiōke*)
qeracu, joy

qetqi, vigour of the blood, life (*kekki*)
qidocu, miracle
qió, book
qiuamaru, to consist in (*kiwamaru*)
qiuame, consummunation, last thing (*kiwame*)
quafô, blessedness, blessed
quan, sepulchre
quan, numeral of prayers, literally 'ring.'
quangui, rejoicing, joy (*kuan-gi*)
quannen, meditation
quantai, rudeness, offence
quatai, penalty
quanzuru, meditate
quenzocu, misprint for qenzocu, relations
quôdai, great

rimot, gain (*rimotsu*)
riun uo firaqi, to triumph, to gain the victory.
roxi, road (*ro-shi*)
róyacu, good medicine (*riôyaku*)
runin, exile
ruró, exile

sacu no mono, works
saguiô, life, works (*sa-giô*)
saxizzu, plan (*sashi-dzu*)
sôden, tradition
suguinixi, past (*suginishi*)

tai, substance
taicut, weariness, discontent (*tai-kutsu*)
taixet, love (*taisetsu*)
taixite, for the sake of (*tai-shite*)
tanomoxiqi, hopeful
tassuru, to perfect, complete
tattoqi, holy, glorious, blessed

taxxite, perfectly, completely
tçugai, member
tcúyôsuru, to be in communication
tengu, the Devil
tenma, the Demon
toburai, suffrage
tocu, profit, benefit
togavocuri, satisfaction for sin
tonaye, von, benediction
tonayuru, cruzuo, make the sign of the Cross.
toriauaxite, intercessor, mediator
torinaxite, advocate

yenman, entire fullness
ygue, etcetera
yô, manner
yôjo no, important
yôxi, child by adoption (*yō-shi*)
yuzzuri, inheritance (*yudzuri*)
vocuri (togauo), make satisfaction (for sin)
vomocague, mental idea
vondocu, benefit received
vqeauaxe, unite, incorporate (*uke-awase*)
vqecayexi, redeem

xebamuru, persecute (*sebamuru*)
xeccan, chastisement, reprimand (*sekkan*)
xefô, worldly customs (*se-hō*)
xei, power (*sei*)
xeibai, put to death (*seibai*)
xeicon, faculty (lit. fundamental powers, *seikon*)
xeiriqi, powers (*seiriki*)
xeitocu, virtue, efficacity
xenyô, necessary (*senyō*)
xiccai, all (*shikkai*)

xidai, four elements (*shi-dai*)
xin, feeling (*shin*, lit. body)
xindai, subjects (f. 44v.); existence (f. 28)
xindaisuru, govern (*shintai suru*)
xine, disposition (*shine*)
xingó, veneration (*shinkō*)
xinjin, devotion (*shinjin*)
xinmió, life (*shimmiō*)
xiqisó, material object (*shiki-sō*)
xiqitai, body (*shiki-tai*)
xiqixin, body (*shiki-shin*)
xitagi, foundation, material (*shitaji*)
xojen, virtues, goodness (*sho-zen*)
xŏjino, living and dead (*shō-shi-no*)
xójŏno, pure (*shō-jō no*)
xómet, destruction (*shō-metsu*)
xóqió, little book (*shō-kiō*)
xosó, forms (*sho-sō*)
xótai, true substance (*shō-tai*)
xótocu, congenital, natural
xúgiacu, immoderate desire (*shujaku*)
xugo, governor (*shugo*)
xugo no, guardian (*shugo no*)

zòtan, conversation (*zōdan, jōdan*)

DOCTRINA
CHRISTIAN

IN COLLEGIO IAPONICO
SOCIETATIS IESV.

ANNO

DOCTRINA CHRISTIAN.

IN COLLEGIO IAPONICO
SOCIETATIS IESV.

Cum facultate Ordinarij & Superiorum.

ANNO 1600.

DOCTRINA

no jo

VON Aruji IESV Christo gozaixeno aida midexi tachini notamai voqitamo cotono nacani toriuaqi nãdachini voxi yeqeru gotoqu, ifsai ninguenni goxo uo tasucaru macotono michiuo firomeyoto no vo coto nari. Core mata gacuxa tachino nobe voqeru gotoqu, mitçuno guini qiuamaru nari. Fitotçuniua, xinji tatematçurubeqi coto. Futatçuniua, tanomoxiqu zonji tatematçurubeqi coto Mitçuniua, tçutome vocono beqi coto core nari. Xicaruni xinji tatematçurubeqi daimocuto yúua ninchini vyobu dorino vyenaru gui nareba. Fides toyù jenni ataru mono nari. Corerano cotouo xirazũba goxo no michini mayô coto vouocarubexi. Mata tanomoxiqu vomô coto toua Esperança toyú jenni ataru coto nari. Core funauachi Deus yori vou yacufocu uo motte chriftãni ataye tamo beqi goxo ni ataru fodono coto nari. Cono Esperança naqũba-nãguini vo beqi toqi, ta nomu tocoro naxito chicarauo votofu cotomo arubexi. Core mata animano vôqinaru fauari nari. fate tçutome vocono beqi cototoua charidadeto yú taixetno jenni ataru cotonari. Corerano gaiuo cocoroyezareba, Deusno von voqite

voqiteuo tabitabi fomuqu coto arubexi. Carugayuye cono mitçuno jenua Chriſtanno tameni moppara naru gui nareba, gacuxato nano yerarexi jẽnnin corerani tçuite amatano qiǒuo caqi voqi tamŏ mono nari. Ima sono vchiyori cãyô naru tocorouo yerabitorite fanni firaqi, ma yoiuo teraſu cagamito naſu mono nari. Xicareba Chriſtãni goxŏno moppara naru cotouo voxiyẽ tameni Compa nhia ſuperiorno meiuo vqete cono xôqiŏuo amitate naz-zuqete Doctrina Chriſtãto yú. Core ſunauachi Chriſtãno voxiyeto yú cocoro nari. Iŏgue Bãminni tayaſuqu cono maneuo xiraxenga tameni cotobaua zocuno mimini chi-caqu, guiua Deusno tacaqi cotouariuo arauasu mono na ri. Cono cotouariuo ſumiyacani vaqimayenga tameni Xi dexino mondŏto naxite ximeſu mono nari. Core iſsai Christãno chiyeno manacouo aqiramuru voxiye nareba, taremo narai vaqimaye xitte, mayoino yamiuo nogare, macotono michini motozzuqu bexi.

DAIICHI ÇHRIS-
TANTO YVVA NANI-
goto zoto yú coto.

Xixŏ. Ċhriſtāni naru monoua ſono voxiye xinjit canyô naru monouo chŏmō ſuru coto mop-para nareba, sono iuareuo nāgi yoqu qiquya inaya?

Dexi. Goxeppôno vomomuqiuo yoqu chŏmō xite, Deusno von ficariuo cŏmuri Christā ni nari tatematçuru coto nari.

X. Sono vaqimayeua ican?

D. Fūbet xexi coto vouoqi nari.

X. Sono mune cotogotocu yúni voyobazu, tada ſūbetno ſodouo xiru tameni dai ichi canyôno daimocuuo mŏſareyo.

D. Fitotçuniua, ichimot naqi tocoroni tane naquxite tenchi māzŏuo tçucuri araxe tamai, yorozzuno ſacuno monouo voboxi mesu mamani goxindai naſaruru ſono go ſacu nasareteua xojen mandocuno von minamoto, ſacarinaqi vonchiye banji canai tamŏ gojiyu jizaino von aruji Deus go ittai maximaſu coto.

Futatçuniua, core ſunauachi vareraga guē-je

je goxe tomoni, ſacarai jenacuno goſẽpŏuo tadaxiqu ataye tamŏ von aruji nari. Cono go ittaiuo vogami tattomi tatematçurazuxiteua goxŏno vŏ taſuqeni azzucaru coto ſarani naxi.

Mitçuniua, von aruji Deusua Padreto, Filhoto, Spiritu Sanctoto mŏxi tatematçurite, Perſonaua mitçunite maximaxe domo, Subſtantiato mŏſu goxŏtaiua tada go ittai nite maximaſu nari.

Yotçuniua, Deus Filho iſsai ninguenno togauo vocuri tamai, goxŏuo taſucaru michi uo voxiye tamauan tameni amacudari tamai, Humanidadetote, varerato fitoxiqi A nima xiqixinuo vŏ mini vqeauaxe tamai, fŭfuno majiuari naqu tattoqi Virgen Maria yori macotono fitoto vmare tamai, tçuini Cruzni caqerare, fitonite maximaſu vŏtocoroua xixi tamŏ coto.

Itçutçuniua, goxŏno michiua Chriſtãno voxiyeni nomi qiuamaru nari. Soreni yotte Chriſtãni narazunba goxŏuo taſucaru coto arubecarazuto ſunbet itaſu coto core nari.

X. Ninguenno cotouoba nanito ſunbet xerareqeruzo?

D. Ninguẽua xiqixin bacarini arazu, ſatçuru coto

coto naqi Animauo motçu nari. Cono Animaua xiqixinni inochiuo ataye, tatoi xiqixinua tçuchi faini naruto yŭtomo, cono Animaua vouaru coto naxi: tada jen acuni xitagatte goxŏno curacuni azzucaru mono nari.

X. Yoqu funbet xeraretari. Catechiſmoto yú xodanguino cotouari yori focanimo Chriſtãno xirazuxite canauazaru coto vouoqi nari.

D. Sono guiuo vqetamauareba coſo goqeô-qeni azzucaritaqito zonzure.

X. Core vaga negŏ tocoro nari. Chriſtãni nararuru cotoua icanaru fitono xiuaza toca xireruya?

D. Deusno Graçauo motte Chriſtanni naru mono nari.

X. Deusno Graçauo motte toua nanigoto zoya?

D. Sonogui imada tçubuſa narazu, negauacuua voxiye tamaye.

X. Deusno Graçauo motte toua, vagami, chichi ſaua goſacuno monono chicarani arazu, tada Deusno võ jifino vye yori võ aruji Iefu Chriſtono gocuriqiuo motte Chriſtãni naru coto nari.

D. Fitobito Chriſtanni nararuru toqiua, nanitaru

nitaru curaiuo vqeraruruzo.

X. Deusno goyŏxi tenno von yuzzuriuo vqe tatematçuru mito naru mono nari. Sonoyuyeua Baptiſmono von ſazzuqeuo vquru fitobitouo cono curaini ague tamauanto voboximeſuni yotte nari.

D. Sate Chriſtāni arazaru fitoua ican?

X. Baptiſmouo ſazzucarazaruni yotte goyŏxito naxi tamauazu, tenno von yuzzuriuo vqemajiqi mono nari.

D. Chriſtātoua nanigoto zoya?

X. Vō aruji Ieſu Chriſtono vō voxiyeuo xingiú yori Fidesni vquru nomi narazu, cotobato, mimochiuo motte arauaſu fito nari.

D. Nanino yuyenica von aruji Ieſu Chriſtono vō voxiyeuo fidesni vqe, cotoba mimochi uo motte arauaſu fitotoua yúbeqi zoya?

X. Moromorono Chriſtā vō aruji Ieſu Chriſtono tattoqi vō cotouo cocoro yori Fidesni vqezuxite canauanu nominarazu, cāyŏ naru toqiua xiſuruto yú tomo, cotobanimo, mimochinimo arauaſu beqitono cacugo aru coto moppara nari.

D. Chriſtanto yúua naniuo catadoritaru na zoya?

X. Chriſtouo catadori tatematçuritaru na nari.

D. Chriſtotoua icanaru vō aruji nite maxima ſu zoya?

X. Ma-

X. Macotono Deus, macotono fitonite maxi-[ma]ſu nari.

D. Macotono Deus nite maximaſutoua nanigoto zoya?

X. Banji canai tamŏ von voya Deusno macotono võ fitorigo nite maximaxeba nari.

D. Macotono fitonite maximaſu toua ican?

X. Tattoqi von faua Virgen Mariano macoto no von fitorigo nite maximaſu nari. Soreniyotte Deus nite maximaſu von tocoroua, tenni voite von fauauo mochi tamauanu gotoqu, fitonite maximaſu von tocoromo chini voiteua võ chichiuo mochi tamauanu nari.

D. Nanini yotteca Chriſto toua tonaye tatematçuruzo?

X. Chriſto toua tattoqi aburauo nurare tamŏ toyú cocoro nari. Sonocami teiuŏ, Sacerdote, Propheta cono miſamano fito tattoqi aburauo nurare tamaixi nari. Von aruji Ieſu Chriſto fitonite maximaſu võ tocoroua teiuŏno vyeno teiuŏ, Sacerdoteno vyeno Sacerdote, Prophetano vyeno Propheta nite maximaſu ni yotte cudãno tattoqi aburano cauarini Spiritu Sanctono Graça uo michimichite mochi tamŏga yuyeni, Chriſtoto tonaye tatematçuru nari,

Dai ni.

nitaru curaiuo vqererarurazo.

X. Deusno goyŏxi tenno von yuzzuriuo vqe tatematçuru mito naru mono nari. Sonoyuyeua Baptiſmono von ſazzuqeuo vquru fitobitouo cono curaini ague tamauanto voboximeſuni yotte nari.

D. Sate Chriſtāni arazaru fitoua ican?

X. Baptiſmouo ſazzucarazaruni yotte goyŏxito naxi tamauazu, tenno von yuzzuriuo vqemajiqi mono nari.

D. Chriſtātoua nanigoto zoya?

X. Vō aruji Ieſu Chriſtono vō voxiyeuo xingiú yori Fidesni vquru nomi narazu, cotobato, mimochiuo motte arauaſu fito nari.

D. Nanino yuyenica von aruji Ieſu Chriſtono vō voxiyeuo fidesni vqe, cotoba mimochi uo motte arauaſu fitotoua yúbeqi zoya?

X. Moromorono Chriſtā vō aruji Ieſu Chriſtono tattoqi vō cotouo cocoro yori Fides ni vqezuxite canauanu nominarazu, cāyŏ naru toqiua xiſuruto yú tomo, cotobanimo, mimochinimo arauaſu beqitono cacugo aru coto moppara nari.

D. Chriſtanto yúua naniuo catadoritaru na zoya?

X. Chriſtouo catadori tatematçuritaru na nari.

D. Chriſtotoua icanaru vō aruji nite maxima ſu zoya?

X. Ma-

X. Macotono Deus, macotono fitonite maxi-[ma]ſu nari.

D. Macotono Deus nite maximaſutoua nanigoto zoya?

X. Banji canai tamŏ von voya Deusno macotono võ fitorigo nite maximaxeba nari.

D. Macotono fitonite maximaſu toua ican?

X. Tattoqi von faua Virgen Mariano macoto no von fitorigo nite maximaſu nari. Soreniyotte Deus nite maximaſu von tocoroua, tenni voite von fauauo mochi tamauanu gotoqu, fitonite maximaſu von tocoromo chini voiteua võ chichiuo mochi tamauanu nari.

D. Nanini yotteca Chriſto toua tonaye tatematçuruzo?

X. Chriſto toua tattoqi aburauo nurare tamŏ toyú cocoro nari. Sonocami teiuŏ, Sacerdote, Propheta cono miſamano fito tattoqi aburauo nurare tamaixi nari. Von aruji Ieſu Chriſto fitonite maximaſu võ tocoroua teiuŏno vyeno teiuŏ, Sacerdoteno vyeno Sacerdote, Prophetano vyeno Prophetano nite maximaſu ni yotte cudãno tattoqi aburano cauarini Spiritu Sanctono Graça uo michimichite mochi tamŏga yuyeni, Chriſtoto tonaye tatematçuru nari,

Dai ni.

Daini. Christãno xiruxito naru tattoqi Cruzno coto.

D. Chriſtãno xiruxitoua nanigoto zoya?
X. Tattoqi Cruz nari.
D. Sono yuye ican?
X. Vareraga vō aruji Ieſu Chriſto Cruzno vye nite vareraue jiyũni naxi tamayeba nari. Carugayuyeni izzureno Chriſtãmo vareraga ficarito naru vō aruji Ieſu Chriſtono tattoqi mi Cruzni taixi tatematçurite, cocoro no voyobu fodo xinjinuo motçubeqi coto moppara nari. Vareraue toga yori nogaxi tamauan tameni, cano Cruzni cacari taqu voboximexi tamayeba nari.
D. Jiyúni naxi tamŏtoua nanigoto zoya?
X. Tenguno torauarebitoto naritaru vareraga fudaino tocorouo nogashi tamŏni yotte nari.
D. Torauarebitoto naritaru iuareraua ican?
X. Tenguto vareraga togano yatçuco nari. Vō arujino micotobani togauo vocaſu monoua tenmano yatçuco narito notamŏ nari. Sareba fito mortal togauo vocaxeba, Tẽgu ſunauachi ſono monouo xindaiſuruga yuyeni, yatçucoto naritaru mono nari. Xicareba Cruzni cacari tamŏ michiuo motte ſadame tamŏ Baptiſmono ſazzuqe uo

vqe

vqe, mataua Confiçãno Sacramentouo vqetatematçureba von aruji Ieſu Chriſto ataye tamŏ Graçauo motte ſono fitono mo romorono togauo yuruxi tamŏni yotte, Cruzno gocuriqiuo motte von aruji Ieſu Chriſto tẽmano yatçucoto naritaru tocorouo vqecayexi tamŏto moſu nari. Sareba fitono yatçucoto naritaru monouo vqecayexite jiyúni naſu cotoua macotoni fucaqi giúuon nari. Nauo mata yatçucoto naxitaru fitono tçuraſauo ſucaqu vomoixiruni voiteua, ima vqe cayeſare taru tocorono vondocuuo yoqu vaqimayubeqi mono nari. Yatçuco narixi toqi no xujin naſaqe naqu ataritaru ſodo, vqecayeſaretaru vonmo fucaqi mono nari. Xicaruni vareraga von aruji Ieſu Chriſtono Graçauo motte tẽguno teyori toganinuo ṭoricayexi tamaite jiyúni naxi tamŏ gouonno ſucaqi cotoua icabacarino cototo vomŏya?

D. Chriſtãua Cruzno monuo icuſamani tonayuru zoya?

X. Futaſamani tonayuru nari. Fitotçuniua, miguino vôyubi nite Cruzno mõuo fitaito, cuchito muneni tonayuru nari.

D. Sono mitçuno monuo tonayuru toqiua nanita-

nanitaru cotouo mŏxi aguru zo?

X. Vareraga De⁹ Sācta Cruzno vō xiruxiuo motte vareraga teqiuo nogaxi tamayeto to nayuru nari. Vareraga De⁹ ſācta Cruzno vō xiruxiuo motteto yú iccuuo tonayete fi taini Cruzuo muſubu nari. Vareraga teqi noto yú iccuuo motte cuchini Cruzuo tona yuru nari. Nogaxi tamayeto mŏſu iccuuo motte muneni Cruzuo tonayuru nari.

D. Fitaito, cuchito, muneto cono mitocoroni Cruzuo tonayuru cotoua nanitaru xisai zoya?

X. Fitaini tonayuru cotoua, Deus yori mŏnenuo nozoqi tamauā tame nari. Cuchini tonayuru cotoua accô mŏgouo nogaxi tomauan tame nari. Mata muneni tonayuru cotoua cocoro yori izzuru axiqi xoſa uo nogaxi tamauā tame nari. Tēmaua Cruz ſodo voſore tatematçuru coto naqere ba, vareraga vyeni Cruzno xiruxiuo tçuneni tonayuru coto cāyô nari. Sonoyuyeua tēmaua Spiritu nareba, icanaru tçurugitotemo voſoruru coto naxi: xicaredomo von aruji Ieſu Chriſto Cruzno vye nite xixi tamŏuo motte tēguuo carame voqi tamai, fitouo jiyŭni naxi tamayeba, careni chicazzucanto ſuru mono yori ſocani atauo na-

uo naſu coto canauanu yŏni naxi tamŏ ga yuyeni, vôqini Cruzuo voſore tatematçuru mo.io nari.

D. Tēguuo carame voqi tamŏni voiteua nanitote caſodo fitoni atauo naxiqeru zoya ?

X. Tatoyeuo motte coreuo iuaba, tçunagaretaru tora, vôcamiua, careraga ſobani yoru mononi nomi curaitçuquga gotoqu, von aruji Ieſu Chriſto Cruzno vyeni voite tenguuo carame tamŏto iyedomo, togauo motte careraga ſobani yoru mononi nomi atauo naſu nari. Izzureno mortal togauo naritomo vocaſu toqiua, tēguno ſoba ni tachiyori, togauo ſutēto ſuru toqi, tenguno ſoba yori xirizoqu nari. Corerano coto mina Cruzno vye nite xixitamŏ vō aruji Ieſu Chriſtono go curiqiuo motte ideqitaruto tēguua yoqu xiruni yotte, vôqini Cruzuo voſoruru nari. S. Hieronymo notamŏ gotoqu, inuua vtaretaru tçuyeuo mi voſorete niguru gotoqu narito, S. Gregorio aru Iudeoni tçuite caqi tamŏua, care Fides uomo motazu, Cruzuomo mochiizu, cayette caroximuruto iyedomo, aru toqi amatano tengu muragaritaru tocoroni iri, vôqini voſore atauo naſarejiga tameni canete yori mino vyeni Cruzno mō

uo

uo tonayeqereba, tẽgu tachimachi nigue ſatte iuaqu, Fidesuo motazaru munaxiqi vtçuua mono narito iyedomo, Cruzno monuo tonayuruga yuyeni, atauo naſu coto canauazuto iyeri. Xicareba Fidesuo taixezaru mono ſaye Cruzno monuo tonayuru uo motte tenguuo voifaraiqeruni, yoqi Chriſtãno vyeni tonaye tatematçuraba, icaga arubeqi zoya?

D. Fitoſamano Cruzno tonayeua ſũbet xexi, ima fitotçuno tonaye yǒuo voxiye tamaye.

X. Ima fitotçuniua, miguino teuo motte fitai yori mune made, fidarino cata yori migui no cata made, Cruzno mõuo tonayuru nari. Tonayuru cotobaniua, In nomine Patris, & Filij, & Spiritus ſãcti. Amen. Cono cocoroua, Deus Padre, Filho, Spiritu ſanctono ¡minauo motteto mǒſu cocoro nari. In nomine Patris to tonayuru toqiua, teuo fitaini ſaxi, & Filijto mǒſu toqiua, muneuo ſaxi, & Spirituto mǒſu toqiua fidari no cata, Sãctito mǒſu toqiua, miguino catani teuo ſaſu nari.

D. Cano tonayeua nanino tamezo?

X. Varerauo von vtçuxini tçucuri tamǒ De⁹ Padre, Filho, Spiritu ſancto mitçuno Perſona, goittaino Deusuo arauaxi tattomi tatematçuru tame nari.

D. Sono

D. Sono ſoca betno xisai ariya?
X. Von aruji Ieſu Chriſto Cruzni voite vareraua ſucui tamŏ cotouo arauaxi vyamai mŏſu tame nari.
D. Cono Cruzno xiruxiuoba icanaru toqini tonayubeqi ya.
X. Cotouo ſajimuru toqi, aruiua neſama voqiſama, vaga yado yori ide, aruiua Eccleſia ye iru toqi, mataua võjiqino ſajime, nacanimo nanguini vŏ toqi, coreuo tonayuru mono nari.
D. Sono xiruxiuo tabitabi tonayuru cotoua nanitaru xiſai zoya?
X. Deus vareraua teqino te yori nogaxi tamauan tame nareba, nandoqimo nanitaru cotonimo tonayuru coto yoqi nari.
D. Xoſauo ſajimuru toqi, tonayuru cotoua nanitaru xiſai zoya?
X. Sono xoſauo vareraga teqi yori ſamataguerarezu Deusno goſôcôto, von ſomareto naritatematçuru tame nari.
D. Vareraga teqitoua nanitaru monozo?
X. Xeqento, tenguto, xiqixin core nari.
D. Icanaru xiſaini yotte cono mitçuuo ninguenno teqitoua iyeru zoya?
X. Teqitoua Animani xiqirini togauo vocaſaſuru coto canauanedomo, acuuo ſuſume,

ſono

ſono michini fiqi catamuquruni yotte yú nari.

D. Cano miſamano teqi yori vocoſu acuno ſuſumeto, jenjino ſamatagueto naru tenta çãuo Deus yame tamauanu cotoua ican?

X. Soreto tomoni teqitai, Deus no go cŏriocuuo motte riunuo firaqi, ſono riunno goſẽpôuo ataye tamauan tame nari.

D. Tenguua nanito yŏni tentaçãuo ſuſumuruzo?

X. Cocoroni acunenuo vocoxi, mata togani votçuru ni tayorito naru cotouo ſono mayeni arauaſu mono nari.

D. Sono acunenuoba nanitoyŏni fuxegu beqizo?

X. Sono michiua vouoqi nari, nacanimo mitçu ari. Fitotçuniua, acunẽ vocoru toqi jẽnẽni fiqi cayuru coto. Futatçuniua, muneni Cruzno mõuo tonayuru coto. Mitçuniua von tonayeno mizzuuo fitaini ſoſogu coto core nari.

D. Togano tayorito naru acuno motø to, ſono chinamiuo nanito ſuxegubeqi zo?

X. Fitotçuniua, ſono chinamiuo niguru coto. Futatçuniua, Oratiouo mŏſu coto. Mitçuniua, yoqi qeôqeuo vqe, yoqi qiŏuo yomi agiuŏ coto core nari.

D. Xe-

D. Xeqen no teqi to yúua vareraga tameniua na nitaru monozo?

X. Xeqẽni naſu acuguiŏto, xeſŏto, mata acu ninuomo nazzuqete xeqento yúzo?

D. Xeqenua nanito yŏni Tentaçanuo ſuſumu ruzo?

X. Miguini mŏxexi acuguiŏto, xeſŏto mata ua acuninno axiqi zŏtan ygueuo midarini cocoroni ſuſume vocaſaſuru mono nari.

D. Corerano cotouo ſuxegubeqi michiua ican?

X. Core Deusno von voqiteto von aruji Ieſu Chriſtouo ſajime tatematçuri, jennin tachi no vō cagami, mataua yotçuno qiuameto na ru xiſuruto, Iuizo, Inferno, Paraiſono qeracuuo vomoiidaſu coto nari.

D. Xiqixinuo teqito yúua nanigotozo?

X. Adã yori vqe tçuzzuqu ſajimeno togani yotte axiqi vmaretçuqino xiqixinuo yú nari. Sono vye mizzucara naxitaru togani yotte axiqi cuxeno michimichitaru tocorouo ſaxite nazzuquru mono nari.

D. Cono xiqixinua nanito Tentaçanuo ſuſumu ruzo?

X. Mini aru axiqi vmaretçuqito, axiqi cuxeuo motte xingiúni midarinaru nozomiuo vocoxi togani catamuquru mono nari. Coreuo motte cocorouo curamaxi acuuo mixiranu yŏni

yŏni ſuru mono nari. Sono vmaretçuqi to ua mina ſucaqi nozomito, tanomoxiqito, aiſuruto, niqumuto, yorocobito, canaximito voſoreto, icaritôno coto nari.

D. Chriſtanno tonayuru cotoua nanigoto zoya?

X. Tattoqi IESVSno mina nari.

D. Sono yuye ican?

X. IESVS toua vō taſuqeteto mŏſu cocoro nari, ſoreniyotte vareraga nangui daijino jixet ſucuuare tatematçuranga tameni Ieſusno tattoqi minauo tonaye tatematçuru nari. Carugayuyeni Ieſusno tattoqi minauo tonaye qiqi tatematçuru toqi, ſucaqu vyamai tatematçurubexi.

Dai san. Pater noſterno coto.

X. Romano Sācta Eccleſia yori voxiye tamŏ Oratiouo voxiyubexi. Tçuguini mata xinji tatematçurubeqi giôgiôto, tçutomubeqi guiŏguiuomo arauaſubeqi nari. Core ſunauachi Pater noſter, Aue Maria, Salue Regina, Credo jiccagiôno Mādamētoto Sācta Eccleſiano Mandamentoni comoru nari. Corera mina yurucaxe naqu xite ippenni xinji tçutome tatematçurubeqi nari.

D. Iēnacuno xabetuo vaqimayuru ſodono toxi coro naru Chriſtanua nanigotouo xiru coto canyônaruzoya?

X. Mi-

X. Miſamano coto nari. Fitotçuniua Deusuo yoqu tanomi tatematçuri: futatçuniua yoqu xinji tatematçuri: mitçuniua yoqi xoſauo naſu michiuo xiru coto core nari.

D. Deusuo yoqu tanomi tatematçuru michiua nanito xirubeqizo?

X. Pater noſterno Oratiouo motte xirubexi.

D. Taxxite xinji tatematçurubeqi yŏuoba nanito xirubeqizo?

X. Credo aruiua Fidesno Artigouo xirucoto nari.

D. Guiŏguiuo tadaxiqu voſamuru michiuoba nanito xirubeqi zoya?

X. Guiŏguiuo yoqu voſamuru tameniua Deus no von voqiteno mandamentoto, Sācta Eccleſiano mandamētouo xiri, mata acuuo xirizoqubeqi tameniua nanatçuno Mortal togauo xirucoto nari.

D. Tadaxiqu xinji yoqu tanomi tatematçuri, ma ta mimochiuo yoqu voſamuru tameni mi guino foca betno cāyônaru gui ariya?

X. Nacanaca cāyŏno gui ari: core ſunauachi Deus yori giqini atayetamŏ mitçuno jen ari. Tadaxiqu xinji tatematçuru tameniua Fides, yoqu tanomi tatematçuru tameniua Sperāça, mimochiuo yoqu voſamuru tameniua Charidade core nari. Sareba yoqu tanomi tate

tatematçuru tameniua Pater noſterno Oratiouo xiru coto cāyô nareba ima voxiyubexi. Tenni maximaſu vareraga von voya minauo tattomare tamaye : miyo qitari tamaye. Tenni voite voboximeſu mamanaru gotoqu, chini voitemo araxe tamaye. Vareraga nichinichino von yaxinaiuo connichi varerani ataye tamaye. Varera fitoni yuruxi mŏſu gotoqu vareraga togauo yuruxi tamaye. Vareraуo Tētaçanni ſanaxi tamŏ coto nacare. Vareraуo qeŏacu yori nogaxi tamaye. Amen.

D. Ima voxiye tamŏ Pater noſterno Oratio uoba tarebitono tçucuritamŏ zoya?

X. Catajiqenaqumo Vareraga von aruji Ieſu Chriſto giqini voxiye tamŏ Oratio nari.

D. Nanino tame zoya?

X. Oratiouo mŏſubeqi yŏuo voxiye tamauan tame nari.

D. Oratio toua nanigotozo?

X. Oratioua vareraga nenuo tenni tçúji von aruji Deusni mŏxi aguru nozomiuo canaye tamŏ michi ſaxi nari.

D. Deusua izzucuni vouaxi maſu zoya?

X. Tenchi, izzucunimo vouaximaſu nari.

D. Pater noſteruoba mŏſu toqiua izzureno cotoba yori vareraga nenuo Deusni tçúji tatematçuru zoya?

X. Dai

X. Dai iccumeno tenni maximaſu vareraga vō voyato mōſu cotoba nari.

D. Von arujito mōſazu xite vō voyato mōſu cotoua nanigoto zoya?

X. Von voyato yobi tatematçuruuo motte varerauo taixetni voboximeſu cotouo vomoi idaxi, tanomoxiqi cocorouo motte coitate matçuru tame nari.

D. Vaga von voya toua mōſazu xite, nani tote vareraga von voyatoua yobi tatematçuruzoya?

X. Mina fito qiŏdai nite yoqi von voyano co narito vomoitorite tagaini taixetni vomoi auan tame nari.

D. Deus tēni vouaximaſu toua nanigoto zoya?

X. Vareraga von voyamo, vareraga tanomino caqedocoromo tomoni tenni arito vomoitoruuo motte cono xecaino cotouo vomoi ſutçubeqi tame nari.

D. Miguini Deusua izzucunimo vouaximaſuto voxiye tamaite, ima mata tenni vouaximaſutoua nanigoto zoya?

X. Deusua izzucunimo vouaximaſuto iyedomo, taſucari tamŏ jennin tachini ſontaiuo giqini arauaxi tamauan tameni, Tenni Paraiſouo ſadame tamŏni yotte nari.

D. Icanaru cotobauo motte Vareraga negaiuo Deusye

Deusuye mŏxiagubeqi zoya?

X. Aitçuzzuqu nocorino cotobauo motte nari.

D. Ainocoru cotobauo motteua nanigotouo tanomi tatematçuruzo?

X. Xichicagiô nari. Dai ichiua minauo tatto mare tamayeto, cono cocoroua Deusno minato, von ſomare xecaini firomare, iſſai ninguenno von aruji Deusto, ſono vonco von aruji Ieſu Chriſtouo mixiri tatematçuri, vyamai tattomi tatematçuru yŏnito yú coco ro nari

D. Dai nicagiôniua nanigotouo coitatematçuruzo?

X. Miyo qitari tamayeto, cono cocoroua acujito tçumiuo nogare, Deusto ſono von co Ieſu Chriſto yori guējeni voiteua Graça, goxŏni voiteua Gloriauo motte varerauo xindai xitamayeto yúgui nari.

D. Daiſangagiôniua, nanigotouo coitatematçuruzo?

X. Tenni voite voboximeſu mamanaru gotoqu chini voitemo araxe tamayeto, cono cocoroua, tēni voite moromorono Anjo Deusni xitagai, voboximeſumamani gonaixôni canŏ cotouo tçutomeraruru gotoqu, chini voitemo iſſai ninguen Deusni xitagai, voboximeſu mamani tçucaye tatematçurecaxitono gui nari.

D. Dai

D. Dai xicagiôniua, nanigotouo coitatematçu ruzo?

X, Vareraga nichinichino von yaxinaiuo connichi varerani ataye tamayeto, cono cocoro ua Animano tame nichinichino vō yaxinai uo ataye tamayeto coitatematçuru nari. Core funauachi tattoqi Euchariſtiano Sacramēteto, Graçato, jento, Spiritu Sāctono von atayetôno coto nari. Mata xiqixinno ſocuſaito, inochiuo tçugubeqi tamenimo iru ſodono cotouo ataye tamayeto coitatematçuru gui nari.

D. Dai gocagiôniua, nanigotouo coitatematçuru zo?

X. Varera fitoni yuruxi mŏfu gotoqu, vare raga togauo yuruxi tamayeto, cono cocoroua varerani taixite fito yori caqeraruru chijocu, mataua quantai ygueuo yuruſu gotoqu, vareraga Deusni taixi tatematçurite vocaſu toga, ayamariuo yuruxi tamayeto tanomi tatematçuru gui nari.

D. Xicaruni voiteua fitoni taixite motçu tocorono yconuo ſutezunba, vareraga togauo yuruſaruru coto arumajikiya?

X. Nacanaca ſono bun nari. Vō aruji Ieſu Chriſto notamŏua; fitoni taixite motçu tocorono ycōuo futezunba, tenni vouaximaſu vaga vō voya,

voya, ſono fitono togauo yuruxi tamŏ coto arubecarazuto nari.

D. Xicaraba fito yori caqerarurú chijocuuo yuruſanu monoua miguino tattoqi micotobauo mŏſu toqi, varerani caqerarurú chijocuuo yuruſanu gotoqu, vareraga togauo mo yuruxi tamŏ becarazuto mŏſu cocoro naruni yotte, cono Oratiouo mŏſu coto canŏ majiqiya?

X. Sono guini arazu: fitono chijocuuo yuruſanu ſodono qendonnaru fito narito yútemo, cono Oratiouo mŏſu coto xenyô nari. Sonoyuyeua cono Oratiouo motte, fitoni taiſuru ycōuo ſutçuru tameno gocŏriocuto naru Graçauo coitatematçuruni yotte nari. Sono v ye ſācta Ecclesiano von coto mŏxi tatematçuru jennin tachi fito yori caqetaru chijocuuo yuruxi tamŏ gotoqu, vareraga togauo yuruxi tamayeto mŏſu cocoro nareba, miguino Gratiauo mŏxiaguru cotomo vagami no ſonto naruniua arazu.

D. Dai roccagiôniua, nanigotouo coitatematçuru zoya?

X. Varerauo Tentaçāni ſanaxi tamŏ coto nacareto: cono cocoroua ixxŏno aida jenjino ſamatague acuno ſuſumeto naru Tentaçā yori xemerarurúto yutomo, ſoreni maqe-

zaru

zaru yŏni, Deusno gocŏriocuuo tanomi tatematçuru cocoro nari.

D. Dai xichicagiôniua, nanigotouo coitatematçuruzo?

X. Varerauo qeôacu yori nogaxi tamayeto: cono cocoroua Animano atato naru toga to, xiqixinno vazauaiuomo nogaxi tamayeto yú cocoro nari.

D. Pater noſterni maſaritaru Oratiomo ariya?

X. Coreni maſaritaru Oratio betni naxi: core ſaijŏno Oratio nari, ſonoyuyeua Deusni coi tatematçurubeqi ſodono xenyô naru giŏgiô uo cono Orationi come tamaite, vō aruji Ieſu Chriſto midexi tachini voxiye tamō Oratio nareba nari.

Daixi Aue Mariano coto.

D. Deusni taixi tatematçurite nomi Oratiouo mŏſubeqiya?

X. Sono guini arazu: vareraga vontoriauaxete tenni maximaſu moromorono jennin, nacanimo acuninno tameni, nacadachito naritamŏ vonfaua Virgen Sancta Marianimo Oratiouo mŏxiaguru nari.

D. Virgen Sancta Mariani mŏxiague tatematçuru ſadamaritaru Oratio ariya?

X. Aue Mariato yú Oratio nari. Tadaima voxiyubexi.

Graça

Graça michimichi tamõ Mariani võ reiuo naxi tatematçuru: von arujiua võ mito tomoni maximaſu: nhoninno nacani voite vaqite go quaſô imijiqi nari. Mata gotainaino võmi nite maximaſu Ieſusua tattoqu maximaſu. Deusno von ſaua Sancta Maria imamo vareraga ſaigonimo, varera acunin no tameni tanomi tamaye. Amen

D. Cono Oratioua tareno tçucuri tamõ zoya?

X. Sã Gabriel Anjo tattoqi Virgẽ Mariani go tçugueuo naxi tamõ toqino micotobato, Sã cta Iſabel Virgen Mariani gõjõ naſaretaru cotobani mata ſancta Eccleſia yorino cotobauo ſoye tamõuo motte, amitate tamõ Oratio nari,

D. Võ ſaua Virgen Mariaua tarebito nite vouaximaſu zoya?

X. Deusno von ſauano tameni yerabiidaſare, tenni voite moromorono anjono uyeni ſonayerare tamai, xojen michimichi tenno von qiſaqi no curaini aguerare tamõ tattoqi Iẽ nhonin nite maximaſu nari. Coreniyotte võ co Ieſu Chriſto no von mayeni voite, moromorono Beato yorimo ſugurete gonaixôni canai tamayeba, vareraga mõxiaguru cotouariuo vôxe canayeraruruga yuyeni, vonovono no Chriſtão fucaqu xingõ xitatematçuru mono nari.

D. Nani

D. Naniniyotteca von ſaua Sãcta Mariaye taixi tatematçuri, fiacu gojippẽnno Roſairo mataua rocujú ſanbẽno Coroano Oratiouo mŏxiaguruzo?

Tattoqi Virgen Mariano Roſairotote fiacu gojippenno Orationo coto.

X. Von ſaua Sãcta Mariano Roſairoto mŏſu ua, Pater noſter júgoquan, Aue Maria gojicquan nari. Coreuo von aruji Ieſu Chriſtono goſagueôni ategai tatematçuri, júgono quannenni vaquru nari. Fajimeno gocagiôua vŏ ſaua Sancta Mariano von yorocobino daimocu naruni yotte, ſunauachi yorocobino quannento cŏ ſuru nari. Nacano gocagiôua von arujino go Paſsiōuo Sãcta Maria fucaqu goxútan naxitamŏni yotte, von canaximino quannento mŏſu nari. Nochino gocagiôua von aruji Ieſú Chriſto yomigayeri tamaite yori, Sancta Maria goquangui fucaqiga yuyeni, Gloriano quannento nazzuquru nari. Sareba cono Orationo mŏxiyŏto yúua, mazzu Pater noſter icquan, Aue Maria jippen zzutçu mŏſu aida ni, júgono quannẽno vchi iccagiô zzutçuno quannen xite, ſono toqi arauaxi tamŏ gotaixet, von ſericudari, go cannin, von canaximi, von yorocobi, ſono

foca

ſoca niaino jen, mataua Sancta Maria von cocoroni voboye, tçutome tamŏ tocorono gojendocuuo Deus yori vareranimo ataye cudaſaruru yŏni tanomi tatematçurubexi. Moxi cono fiacu gojippenno Oratiouo mainichi tçutome tatematçuru coto canauanuni voiteua, xemete ſono ſanbunichi naru izzureno gocagiô naritomo, nozomini xitagatte quannen xite, Pater noſter goquan, Aue Maria gojippen mŏſubexi.

Von yorocobino quannen gocagiôno coto.

Dai ichi. Anjouo motte von tçugue naſare, Von aruji Ieſu Chriſto Virgen Sancta Mariano gotainaini yadori tamô coto.
Dai ni. Tattoqi Virgen Sancta Maria Sancta Iſabeluo vonmimaito xite vomomuqi tamŏ coto.
Dai ſan. Von aruji Ieſu Chriſto go tanjôno coto.
Daixi. Von arujino gotanjô yori xijúnichimeni, von faua Sancta Maria go ſattoni macaxe, von co Ieſu Chriſtouo midôni ſaſague tamŏ coto.
Daigo. Von ſaua Sancta Maria von aruji Ieſu Chriſtouo jŭnino von toxi mivxinai tamaite, ſannichimeni midôni voite gacuxô

no

no naca ni von voxiyeni tçuite, toi cotayeuo naxi ytamŏuo goranjitçuqe tamŏ coto.

Canaximino quannen, gocagiôno coto.

Dai ichi. Von aruji go Pafsiōni nozomi tamŏ toqi, Gefemaniano morino vchinite vonchino axeuo nagaxi von Oratio nafaretaru coto.
Daini. Von aruji Iefu Chriſto ixino faxira ni carametçuqeraretamai cazucazunochŏchacuuo vqe coraye tamŏ coto.
Daifan. Von aruji Iefu Chriſto von cŏbeni ibarano camuriuo voxicomare tamŏ coto.
Daixi. Von aruji Iefu Chriſto Cruzuo catage tamai, Caluarioto iyeru yamaye nobori tamŏ coto.
Daigo. Von aruji Iefu Chriſto Cruzni caqerare xixitamaitaru coto.

Gloriano quannen gocagiôno coto.

Dai ichi. Von aruji Iefu Chriſto xixitamaite yori, fannichimeni yomigayeri tamŏ coto.
Daini. Von aruji Iefu Chriſto yomigayeri tamaite yori xijúnichimeni Oliuetoto iyeru yama yori gojŏten nafaretarucoto.

Dai fan.

Daiſan. Von aruji Ieſu Chriſtono gojŏten yori tôcameni Spiritu Sancto von ſaua Sãcta Maria, vonajiqu midexi tachino vyeni qitaritamŏ coto.
Daixi. Von ſaua Sancta Maria gojŏtenuo togue tamŏ coto.
Daigo. Von ſaua ſancta Maria tenjŏni voite Gloriano von camuriuo itadaqitamŏ coto core nari.

Coroano Orationo coto.

Migui Roſairono ſocani tattoqi Virgẽ Mariano Coroato mŏxite, rocujŭſanno vŏ youaini taixi, pater noſter rocquan, Aue Maria rocujú ſanguan mŏxiaguru cotomo ari : xicareba Pater noſter ichiquan, Aue Maria jicquan gotoni quannẽuo naxitaquua, migui Roſairo júgocagiôno vchiyori, izzureno cagiôuo naritomo ategŏte quãzubexi.

D. Von ſaua Virgen Mariauo ſajimeto xite ſonoſoca Sancto tachino goyeiuo Altarni ſonaye tamŏ cotoua ican ?

X. Tenni maximaſu von ſaua Sancta Mariato, Sancto tachiuo vomoi idaxi tatematçuri, bãji ſono gocŏriocuuo coitatematçuri, von aruji Deusno von mayeni voite, von toriauaxeuo tanomi, ſono gocŏxeqiuo vomoiidafuuo

ſuuo motte xojenni fuſumi, manabi tatematçuranga tamẽ nari.

D. Altarni ſonaye voqitamŏ goyeino cazucazu, aruiua mocuzŏ, aruiua caqitaru goyei nareba, monouo mi qiqitamŏ coto arumajiqi ni, Chriſtan coreuo vogami, tanomi tatematçuru cotoua ican ?

X. Chriſtan taru ſodono monoua Altarni ſonaye voqitamŏ amatano goyeiuo vogami mŏſutote, monouo mi qiqi tamŏto vomoite vogami tatematçuruniua arazu : tada Sãcto tachino von vomocagueuo arauaxi tamŏ tocorouo vogami tatematçuruuo motte, tenni maximaſu ſono Sanctouo vogami tatematçuru mono nari. Cacaru Sancto tachiua tẽ yori vareraga nagueqiuo goranji, moxiagu ru nenguanuo qiqi tamŏgayuyeni vyamai vo gami Orationo mŏſuuo motte von toriauaxeuo tanomi tatematçuru mono nari.

D. Cono Virgen Sancta Mariano goyei ſono xina vouoqi gotoqu, ſono von taimo amata vouaximaſuya ?

X. Sono guini arazu : tada tenni vouaximaſu von ſitori nomi nari.

D. Xicaraba ſitobito nanguini voyobu toqi, aruiua auaremino von ſaua, aruiua gocŏriocuuo naſarete, aruiua canaximu monono võ

yoro-

yorocobaxete nadoto ſamazamani yobi tatematçuru cotoua nanigoto zoya?

X. Betno xiſai naxi: tada von ſauano von torinaxi, Deusno von mayenite yocu canai tamayeba, von auaremino von ſaua nite vouaximaſu vye yori, xujuno gouonuo ataye tamõni yotte, cacuno gotoquni tonaye tatematçuru nari.

D. Aue Mariano Oratio voba tareni mucaite mõxiague tatematçuru zo?

X. Tattoqi Von ſaua Virgen Mariani mõxi ague tatematçuru nari.

D. Nanigotouo coitatematçuru zo? moxi vareraga togano von yuruxito, Graça goxõno taſucariuo coitatematçuruca?

X. Sono guini arazu: tada von aruji Deusni nomi coitatematçuru nari.

D. Võ ſauaniua nanigotouo coitatematçuruzo?

X. Corerano cotouo motomenga tameni, võ co nite vouaximaſu Von aruji Ieſu Chriſto no von mayenite von toriauaſeuo tanomi tatematçuru nari.

Daigo, Salue Reginano coto.

D. Von ſaua Virgen Mariano von toriauaxe uo, tanomi tatematçuru Oratio betni ariya?

X. Naca-

X. Nacanaca Sancta Eccleſia yori mochii tamŏ Oratioua vouoqi nacanimo toriuaqi Salue Reginato mŏſu Oratio core daiichi nari. Ima coconi voxiyubexi.

Auaremino Von ſaua côfinite maximaſu Vō mini von reiuo naxi tatematçuru. Vareraga ichimei, canmi tanomiuo caqe tatematçuru von miye vōreiuo naxi tatematçuru. Runin tonaru Euano codomo vōmiye ſaqebiuo naxi tatematçuru. Cono namidano tani nite vmeqi naqite vōmini negaiuo caqetatematçuru. Coreniyotte vareraga vō torinaxite auaremino von manacouo varerani mimucauaxe tamaye. Mata cono rurŏno nochiua gotainaino tattoqi minite maximaſu Ieſusuo varera ni mixetamaye. Fucaqi gonhùnan, fucaqi goairen, ſugurete amaqu maximaſu Virgẽ Maria cana! Deusno tattoqi Von ſaua Chriſtono von yacuſocuuo vqetatematçuru mito naru yŏni tanomitamaye. Amen.

D. Cono Salueno Oratiouoba tarebitono voxiye tamŏ zoya?

X. Sancta Eccleſia yori voxiyetamŏ nari.

D. Von ſaua Virgen Maria yori ſocani betno Beatonimo xinjinuo motçu coto ariya?

X. Izzureno Beatonimo xinjin arubeqi coto moppara nari: nacanimo xugono Anjoto, vaga

ga nani tçuqitaru Beatoni xinji[n]uo motçubeqi coto canyŏ nari.

D. Xingŏ tçucamatçuru Beatoni taixite nanitaru Oratiouo mŏſubeqiya?

X. Sancta Eccleſia yori voxiye tamŏ ſoreſore ni ataru Oratio ari, mata Pater noſter, Aue Mariauomo mŏſu nari.

D. Miguini Pr.nr. no Oratiouoba Deusye mŏxi ague tatematçuru to ximexi tamauazuya?

X. Sono bun nari. Sarinagara Beatoni taixite Paternoſterno Oratiouo mŏfu ſutatçuno xiſai ari. Fitotçuniua, ſono Beatono gocuriqini yotte Deus von auaremiuo tare tamayeto tanomi tatematçuru coto. Ima fitotçuniua cono Oratiouo Vareraga tameni Deusye ſaſague tamayeto Beatoye mŏxiaguru coto core nari.

D. Sareba Beatoni taixite xinjinuo mochi, ſono gocŏriocuuo tanomitatematçuru cotoua izzureno jibunni xicarubeqiya?

X. Soreua ſudāno coto narubexi: ſaredomo betxite Sācta Eccleſia yori ſono Beatono iuai uo voconai tamŏ toqi nari.

D. Sancta Eccleſia yori Beatonichiuo iuaitamŏ cotoua nanino yuye zoya?

X. Amatano xiſai arito iyedomo, nacanimo itçutçuno gui ari. Fitotçuniua, Beatouo motte cono xecaini arauaxi tamŏ goqidocuuo mi-

mitatematçurite, Deusuo tattomi, vyamai tatematçuru tame nari. Futatçuniua, Sancta Ecclesia yori guecaini voite, iunitamŏ Beatono von vyamaiuo mite, tenni voite sono Gloriano vôqinaru cotouo sunbet itasu tame nari. Mitçuniua, Beatono gosagueô, gojēdocuuo xirite, varerato vonajiqi sitonite vouaximaxeba, gocŏxeqiuo manabi tatematçuru beqi tame nari. Yotçuniua, xinjinuo vocoxite vōtoriauaxeuo tanomi tatematçurubeqi tame nari. Itçutçuniua, gozonjŏno toqi Von saua nite maximasu Sancta Ecclesiani taixite xisuru cotouomo cayerimi tamauazu, cŏcŏuo tçucuxitamŏ von co naruni yotte, xixitamŏ ato mademo agame tamauan tame nari.

Dairocu. Credo narabini Fidesno Artigo no coto.

D. Miguino cotouariua Deusuo Oratiuo mot te yoqu tanomi tatematçuru yŏuo voxiye tamayeri : ima mata taxicani xinji tatematçuru michiuo voxiyetamaye.

X. Credoto soreni comoru Fidesno giôgiôuo xirucoto nari. Ima coreuo voxiyubexi. Credo toua,

Banjicanaitamai, tenchiuo tçucuritamŏ von voya Deusto, sono von sitorigo vareraga von aruji Iesu Chrisstouo macotoni xinjitate-

matçuru. Cono von co Spiritu Sancto von qidocuuo motte yadoſare tamai, Virgen Maria yori vmare tamŏ. Pontio Pilatoga xitani voite caxacuuo vqe coraye, Cruzni caqerare xixi tamaite, miquanni voſamerare tamŏ. Dai gino ſocoye cudari tamai ſannichimeni yomigayeri tamŏ, Tenni agaritamai banjicanaitamŏ von voya Deusno von miguini ſonauari tamŏ. Soreyori iqitaru fito, xixitaru fitouo tadaxi tamauan tameni amacudari tamŏbexi. Spiritu Sāctouo macotoni xinji tatematçuru. Catholica nite maximaſu Sancta Eccleſia. Sanctos mina tçùyô xitamŏ coto. Togano von yuruxi. Nicuxin yomigayerubeqi coto. Vouarinaqi inochitouo macotoni xinji tatematçuru. Amen.

D. Tadaimano Credoua nanigotozo?

X. Xinji tatematçurubeqi Fidesno canjinno giôgiô nari.

D. Credoua tarebitono tçucuri tamŏzo ya?

X. Von aruji Ieſu Chriſtono Apoſtolo tachi Spiritu Sanctono von michibiqiuo motte ixxoni atçumari tamaite Von aruji Ieſu Chriſtono võcuchiyori giqini qiqitatematçuraretaru muneuo tçurane tamŏ mono nari.

D. Nanino tameni tçurane tamŏ zo?

X. Fidesni vqetatematçurubeqi giôgiô varerani

rani voxiye tamauan tame nari.

D. Fidestoua nanigotozo?

X. Deus Varerani tçugue xiraxe tamŏ ſodono cotouo Sancta Eccleſia yori ximexitamŏ go toqu, cataqu xinji tatematçuru yŏni Chriſtān̄o Animani Deus ataye cudaſaru ninchiuo coyetaru gouonno ficariuo cacayaqu jen nari.

D. Deus tçugue tamŏ toua nanigoto zoya?

X. Sancta Eccleſia yori xinji tatematçureto arauaxi tamŏ ſodono cotonari, nacanimo Credoni comoru Fidesno giôgiô ſunauachi core nari.

D. Credoni comoru Fidesno giôgiôua nangagiô zoya?

X. Coreuo tçurane tamŏ Apoſtolo jŭninin naru gotoqu, ſono cazumo júnicagiô nari. Mata coreuo tçubuſani vaqete júxino giôgiôni cazoyuru cotomo ari. Nanatçuniua Deusno vō tocoroni atari, mata nanatçuua Ieſu Chriſto no fitonite vouaximaſu von tocoroni atari tamŏ nari. Xicaritoiyedomo coconiua Credouo voxiyuruga yuyeni, júnicagiôni tçumorite arauaſubexi.

Daiichiniua. Banji canai tamai, tenchiuo tçucuri tamŏ von voya Deusuo macotoni xinjitatematçuru coto.

Daini.

Daini. Sono von fitorigo vareraga Vō aruji Ieſu Chriſtouo macotoni xinji tatematçuru coto.

Daiſan. Cono von co Spiritu Sanctono von qidocuuo motte yadoſare tamai Virgē Maria yori vmare tamǒ coto.

Daixi. Pontio Pilatoga xitani voite caxacuuo vqecoraye, Cruzni caqerare, xixi tamaite miquaṇni voſamerare tamǒ coto.

Daigo. Daigino ſocoye cudari tamai, ſannichimeni yomigayeri tamǒ coto.

Dairocu. Tenni agari tamai, Banji canaitamǒ von voꝛa Deusno von miguini ſonauari tamǒ coto.

Daixichi. Sore yori iqitaru fito, xixitaru fitouo tadaxi tamauan tameni, amacudari tamǒbeqi coto.

Daihachi. Spiritu Sanctouo macotoni xinjitatematçuru coto.

Daicu. Catholicanite maximaſu Sancta Eccleſia, Sanctos mina tçúyô xitamǒ coto.

Daijú. Togano von yuruxino coto.

Daijúichi. Nicuxin yomigayerubeqi coto.

Daijúni. Vouarinaqi inochiuo macotoni xinji tatematçuru coto.

D. Saixono cagiôni banji canai tamai tenchi uo tçucuri tamǒ von voya Deusuo macotoni xinji

xinji tatematçuruto mŏſu cocorouo arauaxi tamaye.

X. Macotono Deusua tada goittaino foca vouaximaxazu, core ſunauachi Padreto, Filhoto, Spiritu Sanctoto mŏxi tatematçurite Perſonaua mitçunite maximaxedomo, Subſtã tiato mŏſu goxŏtaiua tada goittai nite maximaſu nari: core ſunauachi vonovono Chriſtan xinji tatematçurade canauazaru coto nari. Padretoua von voya, Filhotoua von co to mŏxi tatematçuru cocoro nari: Spiritu Sanctotoua von voya Deusto, von co Deus yori idetamŏ tagaino gotaixetnite maximaſu nari. Cono ſaixono iccagiôniua mitçuno vchi ichibanno Perſonanite maximaſu von voya Deusno von cotouo ſataxi tatematçuru mono nari.

D. Deus mitçuno Perſona nite vouaximaxi nagara, goittai narito iyeru cotouariua ſunbet xigataxi.

X. Soreua tattoqi Trindadeno Miſterio tote vareraga Fidesno daimocuno vchiniteua, go cuy ſaijŏno tacaqi cotouari nari. Sonoyuyeua Deusua murió quŏ-daini vouaximaxi, vareraga chiyeua vazzucani cagiri aru coto nareba, ſunbetniua voyobazu tatoi ſunbetni voyobazuto yú tomo, Deusnite vouaximaſu von

von aruji Ieſu Chriſto giqini ximexi tamŏ v-yeua macotoni xinji tatematçurazuxite ca-nauazaru gui nari.

D. Cono guiuo yoqu ſunbet ſuru tameni ſono tatoye naxiya?

X. Tatoye ari: vareraga Animaua tada ittai nite arinagara, mitçuno xeicon ari; fitotçu-niua Memoriatote voboyetaru cotouo vomoi-idaſu xei, futatçuniua Entendimento tote jē acuuo vaqimaye ſunbet ſuru xei: mitçuniua vontadetote yoqito vomô cotouo nozomi, axiqito vomô cotouo qirai, monouo aiſuru xei. Cacuno gotoqu Animaua ittai narito iye-domo, mitçuno xeicon aru gotoqu Deus go ittainite vouaximaxi nagara Padre, Filho, Spiritu Sancto mitçuno Perſona nite voua-ximaſu nari.

D. Banji canai tamai tenchiuo tçucuri tamŏ toua nanigoto zoya?

X. Sono cotobano cocoroua Deus banji canai tamŏni yotte tenchi manzŏuo ichimot naqu xite tçucuri idaxitamai, von mino goyquŏ vareraga tocuno tameni cacaye, voſame ſa-caraitamŏto mŏſu gui nari.

D. Von aruji Deus ichimot naquxite tēchi mā-zŏuo tçukuriidaxi tamŏto aru cotouo ſunbet xezu: Sonoyuyeua goſacuno monoua mina Deusno

Deusno von chiye, gofunbet yori idaxi tamŏto miyuru nari. Xicarutoqinba ichimot naqu xite tçucuri tamŏtoua nanigoto zoya ?

X. Cono ſuxinuo firaqu tameni, fitotçuno cocoroye ari : ſoreto yúua Deusno go fũbetno vchiniua goſacuno monono taiua fitotçumo naxito iyedomo, ſoreſoreno xoſŏ comori tamŏnari, coreuo Ideato yú nari. Cono Ideato yú xosŏua ſacuno mononi arazu, tada Deusno von tai nari. Xicaruni manzŏuo tçucuri tamŏ toqi, Deusno gofunbetni mochi tamŏ Ideani vôjite goſacuno monoua von taiuo vaqete tçucuri idaxi tamŏniua arazu, tada ichimot naquxite tçucuri tamŏ nari. Tatoyeba daicuua iyeuo tatēto ſurutoqi mazzu ſono ſaxizzuuo vaga ſunbetno vchini mochi, foreni vôjite iyeuo tçucuruto iyedomo, iyeua funbetno vchino ſaxizzuno tainiua arazu, tada cacubetçuno mono nari : ſonogotoqu Deus go funbetno vchini mochitamŏ goſacuno mononо Ideani vôjite tçucuritamŏto iyedomo, goſacuno monoua ſono Ideano tainiua arazu, tada banji canai tamŏ von chicarauo motte ichimot naquxite tçucuri tamŏ nari.

D. Deusno go funbetni mochi tamŏ ſaxizzuni vôjite ſacuno monouo tçucuri tamŏto iyedomo, ſacuno monoua Deusno von taini arazu, tada

tada cacubetno tai narito fūbet xeri : Ichimot naquxite tçucuri tamŏtoua nanigoto zoya ?

X. Ichimot naquxite monouo tçucuruto yúua nacarixi monouo dŏgumo, xitagimo, tanemo naquxite xutrai ſaſuru toqi, ichimot naquxite tçucuruto yú nari. Xicaruni Deus ua banji canaitamŏ ſontainite maximaxeba, banbutuo tçucuritamauan tameni xitagimo, tanemo, dŏgumo irazuxite, tada areto voboximeſu bacariuo motte tçucuri tamŏga yuyeni, ichimot naquxite tçucuri tamŏto mŏſu nari. Tatoyeba daicuua ſaxizzuni vôjite iye uo tçucuruto iyedomo zaimocu, dŏgu ygue naquxite areto vomô bacariuo motte tçucurucoto canŏni voiteua, ſono iyeua macotoni ichimot naquxite tçucuritarito yú majiqiya ?

D. Deus ichimot naquxite banbutuo tçucuri tamai, ſacuno monoua von taini arazuto yú cotoua funbet xeri : Deusno ſontaito ſacuno monono taito ſono xabet ican.

X. Deus to goſacuno monono xabetto yúua vôqinari, vndei qengacuto yúmo nauo amari ari. Sono yuyeua Deusto mŏxi tatematçuruua, Spiritualto mŏſu ſontai nite ſajime vouari maximaſazu, banji canaitamai, ſacarinaqi von chiyeno minamoto, xojen mādocu yenman, muſaino minamoto nari. Goſacuno monoto

monoto yúua, aruiua xiqiſð ari, mata muxiqiſð arito iyedomo, mina ſono caguiri ari : xðmet ſuru coto canð nari. Sono xeiriqimo, chitocumo ſucunaqi nari. Carugayuyeni goſacuxato ſacuno monono xabetua, ſacarinaqi qengacu nari.

D. Migui Deusto, goſacuno monono xabetua vqe tamauarinu. Ima mata goſacuno monoua izzuremo tagaini ittaica ; bettaicato yú cotouo arauaxi tamaye.

X. Goſacuno monoua izzuremo bettai nari. Sonoyuyeua Deus yori tçucuri tamð toqi ſoreſoreni vôjitaru cacubetno xeiuo ataye ta mayeba nari. Sono xôconiua ſacuno mono ni arauaruru caccacuno xeitocu ari. Cono gui uo yoqu ſunbet ſubeqi tameni cocorovbeqi coto ari. Soreto yúua xiqiſð aru yorozzu no ſacuno monoua futatçuno conbonuo motte vagð xitaru mono nari. Fitotçuniua Materiatote ſono xitagino coto. Futatçuniua Formatote ſono xei core nari. Miguino xitagito yúua, xidaiuo motte vagðxi, arauaruru xiqiſð nari. Mata Formato yúua yorozzu no mononi xðtaito, xeitocuuo ſodocoſu mono nari. Meni miyeru goſacuno monoua xidaiuo motte vagð xitaru fitotçuno xitagi naredomo, xðtaito ſono xeitocuuo ſodocoſu

Formaua

Formaua caccacu naruni yotte, mina bettai naru mono nari. Carugayuyeni chicuruito xidai vagŏno ſono xitagiua fitotçu narito iyedomo, fitono xŏtaito chicuruino xŏtai cacubet naruni yotte bettai naru mono nari. Corerano cotouo cuuaxiqu funbet xitaqu vomouaba, betno xoni noſuruga yuyeni yoqu docuju xeyo.

D. Sono von fitorigo vareraga von aruji Chriſtouo macotoni xinji tatematçuruto mŏſu cocorouo arauaxi tamaye.

X. Von aruji Ieſu Chriſto Deus nite vouaximaſu von tocoroua, von voya Deusto vonajiqi goxŏtai, von chiye, goxe[i]riqi fitotçuto xite cauaru coto naqi macotono von fitorigo nite vouaximaſuto mŏſu cocoro nari.

D. Deus nanto yŏni von couo xŏji tamŏzo?

X. Deus von couo xŏji tamŏto qiqi tatematçuru toqiua, ninguenno vazano yŏni iyaxiqi michito vomôbecarazu. Spiritual Von taito mŏxite, xiqisŏuo fanare tamŏ xŏjŏno von tainite vouaximaxeba nari. Deus von couo xŏji tamŏ cotoua quòdai mufenno Entendimento tote, facari naqi gochiriqiuo motte xŏji tamŏ nari. Cono guiua ninguen no vſuqi chiyeniua voyobu tocoroni arazu.

D. Tatoyeuo motte cono guiuo xôxô arauaxi tamaye.

X. Voyo-

X. Voyobazu nagara fitotçuno tatoyeuo yùbexi. Cagamini mucŏ toqiua, vaga cagueno ſoreni vcabuga gotoqu, von voya Deus vonmi no ſontaiuo xojen mandocu tomoni taxxite ſunbet xitamayeba, vagamini cagueno vtçuruga gotoqu, vonmino Entendimentoni nibāno Perſonato mŏxi tatematçuru von co Deusuo vtçuxi idaxi tamŏ nari. Xicareba von voya Deusto, vonco Deusno Perſonaua caccacunite mamaxedomo, ſōtaiua tada goittaino Deusnite maximaſu nari.

D. Daiſanno cagiôni cono von co Spiritu Sanctono von qidocuuo motte yadoſare tamai, Virgē Maria yori vmare tamŏto mŏſu cocorouo arauaxi tamaye.

X. Von voya Deusno macotono von co nite vouaximaſu ninbanno Perſona tattoqi Virgen Mariano gotainaini voite vareraga nicutaini cauarazaru macotono xiqixinto, macotono Animauo vqe auaxe tamaite macotono fitoto nari tamŏto iyedomo, Deusnite vouaximaſu von tocoroua cauari tamŏ coto naqu, itçumo vonajiqi Deusnite vouaximaſu nari. Cono Virgen Sancta Maria yori vmare tamŏuo nazzuqete Ieſu Chriſtoto mŏxi tatematçuru nari. Mata cono gùxuxxeua fitono xiwazauo motteno cotoni arazu: tada

da von voya Deusto, vonco Deus, mata Spiritu Sanctono goqidocuuo motte facarai tamŏto iyedomo, gotaixetno von xiuaza narugayuyeni, Spiritu Sanctono von qidocuto mŏxi tatematçuru nari : yuye icanto nareba von voya Deusniua banji canai tamŏ von tocoro : von co Deusniua facari naqi von chiyeno tocorouo ategai tatematçuru gotoqu, gotaixetno von tocoroua Spiritu Sanctoni ate gai tatematçuru mono nari. Spiritu Sancto no von qidocuuo motte facarai tamŏ coto nareba, Spiritu Sancto yori yadofare tamŏto mŏxi tatematçuru nari. Vonajiqu von faua Virgenmo ninguenno xofauo motte goquainin nafarezaruga yuyeni, gotanjŏno nochi mo ai cauarazu Virgē nite vouaximafu nari.

D. Daixino cagiŏniua Pontio Pilatoga xitani voite caxacuuo uqe coraye, Cruzni caqerare, xixitamaite, miquanni vofamerare tamŏto mŏfu cocorouo arauaxi tamaye.

X. Von aruji Iefu Chrifto Deus nite vouaximafu von tocoroua caxacuuo vqe coraye tamŏ coto canaitamauazuto iyedomo, fitonite vouaximafu von tocoroua, Pontio Pilatoga xugo naru jidaini gojiyúno vye yori ifsai ninguenno togauo vocuri tamauan tameni, Cruzni caqerare xixitamŏto mŏfu cocoro nari.

D. Fi-

D. Fitonite vouaximaſu tocoroua nanito yŏni xixi tamŏzo?

X. Deusni atari tatematçuru von tocoroua von Animanimo goxiqixinnimo ſanare tamauazu, fitoto naritamŏ von tocorono von Animaua goxiqixinni ſanare tamŏni yotte, xixitamai miquanni voſamerare tamŏto mŏſu gui nari.

D. Von co Deus fitoni naritamai, ninguenno togani taixerarete, Cruznite xixitamŏ coto ua nanino yuye zoya, togauo yuruxi tamŏbeqi bechino michi naxiya?

X. Samazama arubexi: xicarito iyedomo cono Cruzno michiua amatano dŏrini yotte daiichi ſŏuŏno michito yerabitori tamŏ mono nari.

D. Sono dŏriuo xôxô ximexi tamaye.

X. Mazu fitotçuniua, varerani taixerarete gotaixetno ſucaqu fanaſadaxiqi ſodouo xiraxime tamŏuo motte Deusuo gotaixetni zonzuru cotomo ſucacaran tame nari. Futatçuniua togano ſucaqi cotouo vaqimayeſaxe tamauan tame nari: ſono yuyeua Deus fitoto nari tamai xixitamŏuo motte yuruxi tamŏ ſodono von coto nareba nari. Mitçuniua cono gouonno ſucaqi tocorouo xian xi, ſono von reiuo naxi tatematçurubeqi tame nari. Sonoyuyeua Deus caſodono von curuximiuo

coraye

coraye tamauazuxite, Tada cariſomeni yuruxi tamŏni voiteua, fitobito ſaſodo govon uomo mixiri tatematçuru majiqini yotte nari. Yotçuniua Deusno goqenbŏ tadaxiqu maximaſu cototo, mata togani ataru quataino fucacarubeqi cotouo xiraxime tamauanga tame nari. Sonoyuyeua Von aruji Ieſu Chriſto macotono Deusno von co nite maximaxeba, môtô fodono von togamo maximaſazu xite, tada vareraga togauo von mino vyeni vqe cacari tamai, xuju ſamazamano çaxacuno xinauo tçucuxite vonmini vqecoraye tamayeba nari. Itçutçuniua tenguua jenacuuo vaqimayeſaſuru conomiuo bucuſaſuruuo motte vareraga xenzouo tabacariſumaxi, mata Adan fitorino togauo motte iſſai ninguēuo vaga xindaini naxitaru gotoqu, ima goichinin Cruzno qini cacari tamŏuo motte tenmaua riuo vxinai, ſono vye von co Deus fitono taiuo von mini vqe auaxe tamŏuo motte iſſai ninguenuo cano tenguno te yori toriſanaxi tamai, jiyú guedatno mito naxi tamauan tameni von aruji Chriſto cacunogotoqu nari tamŏ coto mottomo ſŏuŏno michi nari. Careto coretono dŏrini yotte Deusno vō co vareraní taixi tamaite fitoto nari, xixitamauan tono gonaixô nite vouaximaxexi mono nari.

D. Daigo-

D. Daigono cagiôni, daigino ſocoye cudari tamai, ſannichimeni yomigayeri tamŏto mŏſu cocorouo arauaxi tamaye.

X. Von aruji Ieſu Chriſto Cruznite xixitamayeba, von Animaua daigino ſocoye cudari tamŏ nari. Vŏ arujino gojŏten madeua mucaxino jennin tachi jŏten xeraruru coto canauazaruga yuyeni, daigino ſoconi voite ſono goxuxxeuo machi tatematçurarexi fitobitouo mexiague tamauanga tameni cano tocoroni cudaritamaite jennin tachino Animauo ſore yori mexiidaxi tamŏ mono nari.

D. Von aruji Ieſu Chriſtono vŏ Animano cudari tamŏ daigino ſocoto yúua nanitaru tocoro zoya?

X. Daigino ſoconi yoſamano tocoro ari. Daiichi no ſucaqi ſocoua Inſernoto yite, tenguuo ſajimeto xite Mortal togauo motte xixitaru zaininrano yru tocoro nari.

Futatçuniua ſucoxi ſono vyeni Purgatorio tote Graçauo ſanarezu xite xiſuru fitono Anima guẽjenite fataſazaru togauocurino tçucunoiuo xite ſore yori Paraiſono qeracuni itarubeqi tameni, ſono aida come vocaruru tocoro nari.

Mitçuniua, Purgatorino vyeni Limbotote Baptiſmouo vqezu xite imada Mortal togani votçuru

votçuru funbetno naqi vchini xiſuru varabeno itaru tocoro nari.
Yotçuniua cono Limbono vyeni Abrahãno Ceoto yú tocoro ari. Cono tocoroni inixiye no jennintachi goxuxxeuo machi yraretaru tocoroni von aruji Ieſu Chriſto cudari tamai, cano Sancto tachino Animauo cono tocoro yori mexiague tamŏ nari.

D. Sannichimeni yomigayeri tamŏ toua nanigotozo?

X. Sexta feriani von aruji Ieſu Chriſto xixi tamŏ toqi, tattoqi von Anima goxiqixinuo ſanare tamai, tçuguino Domingoni von Animaua miquanni voſamerare tamŏ von xigaini iritamŏuo motte narabinaqi goyquŏno cacayaqi yomigayeri tamai, amatano midexini mamiye tamŏto iyeru cotomo cono cagiôni arauaruru nari.

D. Dairocuno cagiôni, tenni agari tamai, banji canai tamŏ von voya Deusno von miguini ſonauari tamŏto mŏſu cocorouo arauaxi tamaye?

X. Von aruji Ieſu Chriſto yomigayeri tamaite nochi, tenni agari tamayeba, fitonite maximaſu von tocoroua vonaruji Deus yori moromorono Beato tachino qeracuuo fitotçuni xitaru yorimo nauo narabinaqi qeracu

mando-

mandocuuo ataye tamŏto mŏſu gui nari.

D. Nanitote von miguini giúxi tamŏtoua mŏxi tatematçuruzo? Deusnimo von migui fidarito mŏſu coto ariya?

X. Von aruji Deus goxiqiſŏ ſonauari tamauaneba, go ſayúto mŏſu cotoua naqeredomo, von aruji Ieſu Chriſto fitonite vouaximaſu von tocoroni ataye tamŏ von curaiua moromorono Anjo, moromorono Beatono curai yorimo ſarucani coyete ataye tamŏni yotte miguino cŏjŏto mochiiruga yuyeni, cacuno gotoqu mŏxi tatematçuru nari.

D. Daixichino cagiôni iqitaru fito, xixitaru fitouo tadaxi tamauan tameni amacudari tamŏ beqito mŏſu cocorouo arauaxi tamaye.

X. Von aruji Ieſu Chriſto xecaino vouari Iuizono fi iſſai ninguenno xoſauo goqiúmei naſare, ſoreſoreni vôjite ſutaino goſēpôuo ataye tamauan tameni, Deus nite vouaximaſu von tocoroua mŏſuni voyobazu, fitonite vouaximaſu von tocoromo narabi naqi goyquŏuo arauaxi tamaite amacudari tamŏbexito mŏſu gui nari.

D. Daifachino cagiôni Spiritu Sanctouo macotoni xinji tatematçuruto mŏſu cocorouo arauaxi tamaye.

X. Cono cagiôniua tattoqi Trindadeno ſanbā no

no Perſona nite maximaſu Spiritu Sanctono von cotouo arauaxi tamŏ mono nari. Cono Spiritu Sanctoua von voya Deusto, vonco Deus yori idetamŏ tagaino gotaixet nite maximaſu nari. Cono Spiritu Sanctono Perſonaua von voya Deusno Perſonato vonco Deusno Perſonato caccacu nite maximaxedomo, ſontaiua von voya Deusto, vonco Deusto Spiritu Sancto tada goittaino Deus nite maximaſu nari.

D. Daicuno cagiôni Catholicanite maximaſu Sancta Eccleſia, Sãctos mina tçúyô xitamŏto mŏſu cocorouo arauaxi tamaye.

X. Cono cagiôni futatçuno cotouo ximexi tamŏ nari. Fitotçuniua Catholica nite maximaſu Sancta Eccleſiano von coto. Futatçuniua Sancto tachi tçúyô xitamŏ coto core nari.

D. Catholica nite maximaſu Sancta Eccleſia toua nanigoto zoya?

X. Eccleſiatoua Ieſu Chriſtouo xinji tatematçuri, tomoni von voxiyeuo fŏden xi arauaxi tatematçuru moromorono Chriſtanno cũjuuo nazzuquru na nari. Cono Chriſtanno ichimi xecai xocucuni vacare yruto iyedomo, voxiyeto Fides fitotçu naruga yuyeni fitotçuno Eccleſia Catholicani ataruni yotte ichimini tatoyuru nari. Sono tçugaiua Chriſtan ichinin

chinin zzutçunite caxiraua Romano tattoqi Papanite vouaximaſu nari. Mata cono Eccleſiauo Catholicato mŏſu cocoroua ſubete xecaino Christanuo fitotçuni xite yù cocoro nari. Cono Eccleſiaua von aruji Ieſu Chriſtono notamŏ gotoqu Spiritu Sancto voſame tamŏga yuyeni, Sanctatomo nazzuqe tatema tçuru nari. Spiritu Sancto mayoi tamŏ coto maximaſanu gotoqu, cono Eccleſiamo mayoi tamŏ coto canai tamauazaru nari.

D. Sancto tachi tçùyô xitamŏto aru cocoroua nanigoto zoya ?

X. Coreuo nattocuno tameni, fitotçuno tatoyeuo yù bexi : Gotaino tçugaiua tagaini chi carauo ye, xiqixinno qetqiuo jēxinni cubaru gotoqu, iſſaino Chriſtan ichimino tocoroua ixxinno cocoro nareba, Eccleſiano tçugaito nari tatematçuruga yuyeni, tagaino Fides, Sacramēto, jenji jenguiŏ tôno curiqi mina tçùyô arito yú cocoro nari. Mata Tenni vouaximaſu Sancto tachino Purgatoriono ninju mo cono Eccleſiano tçugai narixi fito nareba, corenimo tçùyô arito mŏxi tatematçuru cocoro nari : Sonoyueua von aruji Ieſu Chriſto, narabini Beato tachi ſono von toriauaxeno Oratioto, ſono curiqiuo varerani ſodocoxi tamai, mata vareraga Oratio, to buraino

burano curiqitôuomo Purgatoriono animano tameni von aruji Deusye tamuqe tatematçuru yuye nari.

D. Daijúno cagiôni togano von yuruxito aru cocorouo arauaxi tamaye.

X. Baptiſmoto Penitenciano Sacramẽtouo motte Graçauo ataye tamai, togauo yuruxi tamõni yotte togano von yuruxiua xinjit Sancta Eccleſiani nomi arito môſu gui nari. Carugayuyeni togani votçuruto yùtomo tanomoxiqiuo vxinõ coto nacare: nandoqinari tomo Confiſſanuo mõxi, macotono cõquaiuo naſuni voiteua, yuruxi tamõbeqi coto vtagai naxi.

D. Daijúichino cagiôni, nicuxin yomigayeru beqitono cocorouo arauaxi tamaye.

X. Xecaino vouari Iuizono fi iſſai ninguenno Anima Infernoni vochi itarumo, Paraiſoni maximaſu Beato tachimo nocorazu motono mi ni yomigayeri, vaga naxitaru jenni yotte Animani cõmuru Paraiſono qeracuuo guenje nite jẽjinno cõriocuto naritaru xiqixinmo tomoni vqe, mata Infernoni vochitaru Anima no curuximimo togano cõriocuto naritaru xiqitai tomoni vqubexito yú gui nari,

D. Fai ſocorito naritaru xiqixin yomigayeru beqi cotoua nanito canõbeqiya.

X. Banji

X. Banji canai tamŏ vō aruji Deusno go xoſa nareba canai tamauazuto yú coto naxi. Sono yuyeua ichimot naqu xite saye tenchi mãzŏuo araxe tamayeba, icani iuanya xitagi aru ninguenno xiqixin, tatoi ſai focorito nari tarito yútomo, icadeca yomigayexi tamauazaranya? Corerano xŏco nichinichi meno mayeni arauaruru mono nari. Chini vochitaru gococuno taneua cuſaruto iye domo, motono miuo xŏzuru mono nari.

D. Daijúnino cagiôni, vouari naqi inochiuo macotoni xinji tatematçuruto mŏſu cocorouo arauaxi tamaye.

D. Iuizo Geralno fi yomigayerubexi iſſaino ninguen ſononochiua futatabi xiſuru coto aru magiqito yú coto nari: tadaxi jennin acunin no moyŏ ſono xiṇdai vndei cauarubeqi nari. Sono yuyeua vō aruji Ieſu Chriſtouo mixirita tematçurazaru monoto, axiqi Chriſtātoua vouari naqu Infernono curuximiuo vqete nagaraye, Graçani fanarezu xite vouaritaru Chriſtanua tenni voite tanoximiuo qiuame, futaino inochiuo motçubexito iyeru gui nari. Migui giôgiôua von aruji Deus yori tçugue xiraxe tamŏni yotte, xinjezuxite canauazaru gui nari: ſonoyuyeua manacouo motte miru coto yorimo cono Fidesno giôgiô nauomotte taxica

taxicanaru coto nareba nari.

D. Deus yori tçugue tamŏto yú cotoua tarebito-no tçutaye zoya?

X. Macotono Deus nite maximaſu von aruji Ieſu Chriſtouo fajimeto xite, Spiritu Sancto yori michibicare tamŏ Sācta Eccleſia yori cacunogotoqu voxiye tamŏ nari. Cono Sancta Eccleſiaua Spiritu Sancto yori voſameraretamŏ coto nareba, mayoi tamŏ coto ſucoximo canauazaru mono nari.

Daixichi. Deusno von voqite touono mādamentosno coto.

D. Miguiniua ſaya yoqu taxxite Deusyc monouo coitatematçuri, xinji tatematçuru tameni canyŏ naru guiuo arauaxi tamaixi nari. Imamata jenuo tçutomuru michiuo voxiye tamaye.

X. Tamotçu tameni Deusno govoqiteno Mādamento to, Sancta Eccleſiano Madamento uo xiri, vonajiqu xirizoqubeqi tameniua Mortal togauo xirucoto moppara nari.

D. Deusno von voqiteno mādamentos toua nani goto zoya?

X. Banmin coreuo tamotçubeqi tameni von aruji Deus yori giqino ſazzuqetamŏ go voqite giôgiô nareba nari; Mandamento toua von voqiteno coto nari.

D. Go-

D. Govoqiteno Mandamentoua nangagiô ariya?
X. Iiccagiô ari. Core ſunauachi ſutatçuni vacaru nari. Fajimeno ſangagiôua von aruji Deusni taixi tatematçurite tçutomubeqi michiuo voxiye, ima xichicagiôua, fitoni taixiteno michiuo voxiyuru mono nari.

¶ *Govoqiteno Mandamentos.*

Daiichi. Goittaino Deusuo vyamai tattomi tatematçurubexi.
Daini. Deusno tattoqi minani caqete munaxiqi chicai ſubecarazu.
Daiſã. Goxucunichiuo tçutome mamorubexi.
Daixi. Bumoni cŏcŏ ſubexi.
Daigo. Fitouo coroſubecarazu.
Dairocu. Iainuo vocaſubecarazu.
Daixichi. Chùtŏ ſubecarazu.
Daiſachi. Fitoni zanguenuo caqubecarazu.
Daicu. Tano tçumauo coi ſubecarazu.
Daijù. Tamotuo midarini nozomubecarazu.
¶ Migui cono jiccagiôua ſubete nicagiôni qiuamaru nari. Fitotçuniua goittaino Deusuo bãjini coyete taixet ni zonji tatematçurubeqi coto. Futatçuniua vagamino gotoqu Proximouo vomoyeto yù coto core nari.
D. Daiichino Mandamentouoba nanito yŏni tçutomubeqiya?

X. Ma-

X. Macotono Deus goittaiuo vogami tatematçuri, gosôcôuo nuqinde, vareraga gocŏriocu to, go sēpôuo tanomoxiqu machi tatematçuri, vareraga qichijino minamoto nite vouaximaxeba, corerano cotouo tanomi tatematçuru bexi. Mata gosacuno monouo Deusno gotoqu vyamauazaruuo motte cono Mādamentouo tamotçu mono nari.

D. Virgen Sancta Maria, mata sonosocano Beato tachiuoba nanitoyŏni vogami tatematçu rubeqiya?

X. Deusno gotoquniua saixi tatematçurazu, tada Deusno Graçauo motte guenjenite jenguiŏuo tçutome tamai, qidocunarŭ goxosauo nasaretaru vonfito nareba, ima Deusno gonaixôni canai tamŏni yotte vareraga vontorinaxiteto mochii, vogami tatematçurubexi.

D. Dainino Mandamentouoba nanito mamoru beqiya?

X. Macototo jenno tameto, irubeqi toqi yori socaua chicaiuo suru coto naqiuo motte cono Mandamentouo mamoru nari.

D. Macotoni chicaiuo surutoua nanigotozo?

X. Itçuuarito xirinagara, xeimōuo surucoto, mataua macotoca itçuaricato vtagauaxiqi cotoni chicaiuo suru cotoua Deusuo qiogonno xŏconi tatemŏsuni yotte, tatoi caroqi dai mocu

cu narito yŭtomo, Mortal togato naru nari.

D. Jenno tameni xeimō ſurutoua nanigotozo?

X. Tatoi macoto naru cotoni xeimonuo ſuruto yŭtomo, yoqicotoni arazunba, ſono dai mocuni yotte Mortal togaca, Venial togacani naru mono nari. Tatoyeba Mortal togauo vocaſā tono chicai naraba, Mortal togato nari, Venial togauo vocaſantono chicaiuo naſaba Venialto naru mono nari.

D. Irubeqi toqitoua nanigotozo?

X. Tatoi xinjit yoqi cotoni xeimon ſuruto yù tomo, irazaru toqini chicaiuo naſu cotoni. yorite Mortal toganiua arazuto yú tomo, Venial togauo moruru coto arubecarazu.

D. Deus yori ſocani bechino mononi caqete xeimonuo ſuru coto ariya?

X. Nacanaca ari: tatoyeba Cruz, Beato tachiça, mataua tattoqi cotoni caqeteca vaga inochini ca, ſonoſoca izzureno goſacuno mononi caqe temo chicaiuo ſuru cotomo ari.

D. Sorajeimonuo ſumajiqi tameno tayorito naru coto ariya?

X. Tçuneni xeimon xezaruyŏni taxinamu coto nari.

D. Xicaraba mononо jippuuo cotouaru tameniua icaga yúbeqiya?

X. Aruiua xinjit, mataua vtagai naxi, fitgiô narito yú cotobauo motte teſſubexi.

D. Dai-

D. Daiſanno Mandamentouoba nanito mamorubeqiya?

X. Coreuo mamoruni ſutatçuno coto ari. Fitotçuniua Domingoto, Eccleſia yori ſuretamŏ iuaibini xoxocuuo yamuru coto nari: tadaxi nogarenu xiſai aru toqiua, xoſauo xitemo togani narazaru coto nari. Futatçuniua cayŏno fiua ichizano Miſauo ſajime yori vouari made vogami mŏſu coto nari. Coremo vazzuraica, mottomo naru xiſai arutoqiua, vogamazu xitemo toganiua arazu. Corerano xiſaiua ygo Eccleſiano itçutçuno Mandamentono vchini arauafubeqereba, ſoreuo yoqu mibexi.

D. Daixino Mandamentouoba nanito mamoru beqiya?

X. Voyani yoqu xitagai cŏcŏuo itaxi, vyamaiuo na xi, yô arutoqiua chicarauo ſoyurucoto, mata fitonŏ guenin taru monoua ſonomino xujin, ſo nofoca tçucaſataru fitobitoni xitagŏni yurucaxe naqiuomotte cono Mandamētouo mamoru nari.

D. Bumo, xuijn, tçucaſataru fitoyori togato naru cotouo xeyoto iy tçuqerarē toqimo xitagŏ beqiya?

X. Voya, xuijn, tçucasataru fitoni yocu xitagaye toyù cotoua togani narazaru cotouo iuaren toqino coto nari. Deusno go voqiteuo ſomuqi tatema-

tematçureto iuarentoqino cotoniua arazu.

D. Daigono Mandamentouoba nanito mamoru beqiya?

X. Fitoni taixite atauo naſazu, gaixezu, qizuuo tçuqezu, corerano acujiuo fitono vyeni nozomazu, yorocobazaruuo motte tamotçu mono nari. Yuyeicantonareba fitoua mina Deusno von vtçuxini tçucuri tamayebanari.

D. Fitoni atauo naxi, xeccan xi, mataua gaiſuru coto canauazuto imaxime tamŏni voiteua, coccauo voſamuru michiua icaga arubeqiya?

X. Cono go voqiteno cagiôuo motte ſugunaru daimocu ari totemo, yumiyauo torubecarazu, mataua qendanno fitoyori toganinuo xeccan xi, xeibai ſurucotono nacareto imaximeniua arazu, cayette zaininuo xeccanxi, xeibai ſuru coto naqunba, ſono toga qendanni cacarubeqi mono nari. Tada cono cagiôua ſono yacuni atarazuxite murini fitouo coroxi, atauo naſubecarazu tono gui nari.

D. Xujinto xite fiquanuo xeibai ſuru coto canŏmajiqiya?

X. Vaga xindaiſuru mono domono vocaxitaru togauo qiŏgiŭni xitagai niaino xeccanuo cuuayuru coto canŏto iyedomo, coroſu cotoua mottomo ſucaqi daimocu aran toqi, taxicani qiúmei xite fitouo coroſu ſodono taxicanaru yuruxi-

yuruxiuo mochitaru fito naruni voiteua, curuxicarazaru gui nari.

D. Mottomo fucaqi daimocuto, vonajiqu fitouo corofu fodono taxicanaru yuruxitoua nanigotozoya?

X. Fucaqi daimocutoua, yorozzuno xeccān nacani fitono inochiuo fatafucotoua ichidaijino xeccan nareba, fucáqi ayamari naquxite corofu coto mottomo fidŏ naru coto nari. Mata fitouo corofu fodono taxica naru yuruxito yúua tarenimo are fitouo corofucotoua dŏrini fazzure, coccano tameni narazu, tada vye yori taxicanaru yuruxi aru fitoni nomi ataru gui nari.

D. Fitono vyeni acujiuo nozomazaretoua icanaru cotozo?

X. Fitoni taixite yconuo fucumi, atauo naxitaqu vomoi, aruiua nacauo tagai, cotobauo cauafanu cotoua cono Mandamētouo fomuqu gui nari.

D. Dairocuno Mandamentouoba nanito tamotçubeqizo?

X. Cotoba xofauo motte nannho tomoni inrāno togauo vocafubecarazu, mataua mizzucara vocafu cotomo vonaji toga nari.

D. Nanitote cotoba xofauo mottetoua notamŏzo? Cocoroni coreuo nozomu cotomo vonajiqi togato narubeqiya?

X. Xin-

X. Xingiúni nozomu cotomo toga naredomo, ſoreua daicuno Mandamentouo yaburu bechino toga nari.

D. Cono Mandamentouo tamotçu tameno tayorito naru coto icani?

X. Von aruji Deus yſori úfuno võ ſadameuo dai ichini naxitamai, ſonoſoca amatano cotono nacani cuimono, nomi monouo acumadeni xezaru coto, axiqi tomoto majiuariuo yamuru coto, coino vta, coino ſôxiuo yomazu, coino vtaiuo vtauazu, canŏni voiteua qicazaru coto nari. Nauo canyô naru cototo yúua, cono Mandamentouo tamotçubeqi tameni von aruji Deusye von chicarauo tanomi tatematçuri, matauа togani votçuru tayorito naru cotouo xirizoqubeqi coto.

D. Daixichino Mandamentouoba nanito tamotçubeqiya?

X. Taninno zaiſôuo nani naritomo ſono nuxino dôxin naquxite torucotomo, todome voqu cotomo arubecarazu: fitonimo corerano cotouo ſuſumezu, ſono cŏriocuuomo xezu, ſono tayoritomo narubecarazu.

D. Fitono monouo nuſumitaqu vomŏ cotoua cono Madamentouo yaburu togani arazuya?

X. Toga naredomo ſoreua dai jiccagiô meno Mandamentouo ſomuqu bechino toga nari.

D. Dai

D. Dai ſachino Mandamentoua nanito tamotçu beqiya?

X. Fitoni zanguenuo iycaqezu, ſoxirazu, fitono cacuretaru togauo arauaſubecarazu. Xicaritoiyedomo ſono fitono togauo fiqi cayeſaſu beqi cocoroatenite tçucaſataru fitoni tçugue xiraxe mŏſu cotoua canŏ nari: fitono vyeni jaſui xezu, qiogŏua yúbecarazu.

D. Daicuno Mandamentouoba nanito ſunbet itaſubeqizo?

X. Taninno tçumauo coixezu, ſonoſoca renboni ataru cotouo nozomubecarazu. Inranno mŏrenni cumixezu, mataua ſoreni yorocobi, xúgiacu ſurucotomo arubecarazu.

D. Inranno nenno vocoru tabigotoni togato naruya?

X. Sono guini arazu, ſono nēuo yorocobazu, ſoreuo ſutçuru toqiua cayette curiqito naru mono nari. Moxi mata ſono nenni dôxin xezuto yútomo, cocoroni todome yorocobu toqiua, togato naru nari.

D. Daijúno Mandamentouoba nanito cocorou beqizo?

X. Taninno zaiſôuo midarini nozomubecarazu.

D. Ima cono jiccagiôno Mandamentoua ſutatçuni qiuamaruto iyeru cotouo ximexi tamaye: ſono ſutatçutoua icanaru cotozo?

X. Ban-

X. Banjini coyete Deusuo gotaixetni vomoitatematçuru cototo, vagamiuo vomô gotoqu, Proximoto naru fitouo taixetni vomŏ coto core nari.

D. Banjini coyete Deusuoba nanitoyŏni gotaixetni vomoi tatematçuru beqiya?

X. Zaifô, fomare, bumo, xinmiŏ corerano cotoni taixite Deusno govoxiteuo fomuqi tatematçurazuxite, tada ippenni gotaixetni vomoi tatematçuruni qiuamaru nari.

D. Deusno govoqiteuo mamoru tameno tayoriua izzure zoya?

X. Sono tayoriua vouoqi nari: toriuaqi neyauo voqiagarite yoriua Deusno govonuo zonji idaxi, vonreiuo mŏxiague tatematçurubexi. Mata fono fi govoqiteuo fomucazu xite gonaixŏni xitagai, miuo vofamuru tameni von mamoriuo tanomi tatematçuri, Oratiouo moxi tatematçurubexi.

D. Nefamanimo vocotarazu fonobu tçutomuru tameniua nanigotouo fubeqiya?

X. Mazzu nefamani fono fino cocoroto, cotobato xofano qiúmeiuo xi, côquaiuo motte vocaxeru togano von yuruxiuo coi tatematçuri, vonajiqu Graçauo motte xindaiuo aratamento vomoifadame, niaino Oratiouo mŏxiagubeqi coto nari.

D. Pro-

D. Proximoto naru fitouoba vagamino gotoqu niua nanitoyŏni vomôbeqiya?

X. Deusno govoqiteni xitagatte vagamino tameni nozomu ſodono yoqi cotouo fitoni taixitemo nozomubeqi mono nari.

D. Deusno govoqiteni xitagatte toua icanaru cotozo?

X. Coconi xiſai ari: Deusno govoqiteni ſomuqite fitono tameni nanigoto naritomo nozomu toqinba, tatoi vagamino tameni nozomu majiqi coto narito yûtomo, vagamino gotoqu ni fitouo vomŏniua arazu: tada vagamiuo nicumu gotoquni fitouo nicumu coto nari.

Daiſachi. Tattoki Eccleſiano govoqiteno coto.

D. Deusno govoqiteno Mandamentouoba ſaya arauaxi tamainu: ima mata tattoqi Eccleſiano mandamentotoua ican?

X. Eccleſiano Mandamentoua vouoqi nari. Sono nacani Mandamentoni yotte ſôno Eccleſiani ataru cotomo ari. Core ſunauachi Concilioca, mataua xecaini voite vonaruji Ieſu Chriſto no gomiŏdainite vouaximaſu Papano von ſadameno Mādamento nari. Core iſſaino Chriſtan tamotazuxite canauanu Mandamento nari. Mata ſono tocoroni xitagatte ſadamari taru Mandamentomo ari. Coreua ſono tocorouo

rouo Biſpo yori ſadame tamŏ nari. Core ſono tocorono Chriſtā tamotazu xite canauanu Mandamento nari. Sôno Eccleſiani ataru amatano Mandamentono naçauo toriuaqi gocagiôni ageraruru nari.

¶ Daiichi. Domingo iuaibini xoxocuuo yamu bexi.

Daini. Domingo iuaibini Miſſauo vogami tatematçurubexi.

Daiſan. Tattoqi Eccleſia yori ſazzuqe tamŏ toqi, Ieiũuo itaſubexi. Mata Sexta Sabathoni nicujĭqiuo ſubecarazu.

Daixi. Nēgiŭni fitotabi Cōfiſſāuo mŏſubexi.

Daigo. Paſchoa jengoni tattoqi Euchariſtiano Sacramentouo ſazzucari tatematçurubexi.

D. Daiichiuo Mandamentouoba nanito ſunbet ſubeqizo?

X. Deusno Mandamento ſanbanmeni arauaxitaru gotoqu, Domingoto, Eccleſia yori ſuretamŏ iuaino fini xoxocuuo yamuru coto nari.

D. Sonobun nareba biŏjani tçucaye, xigaiuo vo curi, xocubutuo totonoye, furumaino itonami qiŭji xi, ſonofoca xiqitaino xinrŏni ataru xoſaua tatoi xezuxite canauazaru xoſa naritomo tçutomuru coto canŏmajiqiya? core macotoni naru cotoni arazu.

X. Sono

X. Sono guini arazu: ſonoyuyeua Sancta Eccleſia ua Chriſtãni gorenmin ſucaqu maximaxi, bãjiuo yauaracani ſacarai tamayeba, cono Mandamentoni tçuitemo jiſino xoſa naruni voiteua, tatoi xiqitaino xinrŏto naru biŏjano mimai cãbiŏ xi, xininuo vocuri, ſono itonami nadouo imaxime tamŏto yú guini arazu. Mata xinmiŏuo yaxinai ſudatçuru tameni canyô naru xoſa; tatoyeba vonjiqiuo totonoye, ſurumaini qiúji xi, vmanitemo cachinitemo michiuo yuqucoto: mata roxini motazuxite canauazaru nimotuo motaſuru coto: xotaino dŏguuo totonoye, ginni tachi caxxen xi, foriuo ſori, tçuigiuo tçuqi, xirouo coxiraye, mata coreni iru beqi monouo ninai catague nado ſuru cotoua xiqitaino tameniua vôqinaru xinrŏ tarito iyedomo, ſono icuſani mottomo canyô naruni voiteua, core mata imaxime tamŏni arazu. Xicanomi narazu iuaibini cariuo xi, monouo caqi, aruiua fitoni voxiye, yeuo caqi, mataua cotouo fiqi, biuauo tanji, ſonofoca cacunogotoqi no cotouo rimotuo motomuru tameni xezu, naguſamino tame madeni xeba, coremo von imaximeni arazu: tada vonimaximeno xoſaua guexocu bacari nari. Sono vchini rimotuo motomen tameno xoſano aicomoru nari.

D, Iyeuo

D. Iyeuo cacaye ſudatçuru tameni iuaibini xinrŏ, guexocuuo xezareba aicanauazaru ſodono finnaru mono, mata nani nitemo are xoſauo xiſajimetaru mono iuaibini ſaxiuocaba, tachimachi ſonxit ſubeqiga yuyeni, ſono coto uo naſuto yútomo, cono Mandamentouo ſomuqubeqiya?

X. Vaga fin yuye quēzocuuo ſagocumi, ſudate, aruiua nenguuo voſame, aruiua xujinno cuyacu uo tçutomezu xite canauazaru ſodono monoua iuaibini atatte xinrŏuo ſuruto yútomo, cono Mādamentouo ſomuquni arazu; xicarito iyedomo Paſchoa, Natal nadono vôqinaru iuaibiniua, miguino xinrŏnaru xoſauo yame ſono iuaiuo mamorucoto xicarubeqi nari. Vo najiqu cotouo xiſajimete ſoreuo ſaxiuoquni voiteua, ſōxitto narubeqi toqi, ſoreuo xitçuzzuquru totemo cono Mandamentouo ſomuquni arazu. Cacunogotoqino xoſato yúua chauan, ſara, cauara, caqibai, xiuono ruiuo yaqucoto tô nari. Vonajiqu jibunno ſazzuretaru coto narazaru reô ſunadorino taguyua iuaibinimo ſono tçutomeuo naſucoto curuxicarazu: yuyeua ſono toqiuo tagayuruni voiteua riuo vxinai, ſonto narubeqini yotte nari. Mata mugui, comeuo tçucuri, aruiua caru cotomo moxi yocujit made voqite ame furaba, ſocujini

ſocujini ſonxit ſubexito xiruni voiteua, von iuaibi totemo, migui dôjenno cocoroye tarubexi. Xicarito iyedomo canŏbeqi ſodoua corerano von iuaibini Miſſauoba vogami tatematçurubeqi cocorogaqe moppara nari.

D. Xujin yori von iuaibini cuyacuuo vôxetçuqerare, mata xinrŏno itonamiuo ſaxeraren toqi, fiquan taru mono ſono guejini xitagŏni voiteua govoqiteuo ſomuqubeqiya ?

X. Xujin Chriſtanno vō voxiyeuo iyaximuru cocoroate naqu, tada bechino yôjono xiſai arite miguino xoſauo guegi xeraruru toqi, qiguenuo ſoconai axiqu atarubeqito vomouaba icayŏno ſagaritaru cotouo tçutometemo togatoua narazu : ſonoyuyeua Sancta Eccleſiano von cocoroatemo vagamino ſon ayauqi cotoni voyobutomo, jefini von iuaiuo mamori tatematçuretono guini arazu. Sonovye xujin toqito xite cayŏno von iuaibini miguino xoſa nadouo iytçuqeraruru totemo murini arazaru xiſaimo arubexi. Mata guenintoxite iytçuqeraruru coto aqiracanaru toqini arazūba ſoreuo tçutomete yoxiya inayauo tadaxivaquruni voyobazu : ſono qiúmeiua Chriſtan taru xujinni aiataru gui nari. Soreniyotte ſarigataqi daijino xiſai naquxite Chriſtanno xujin xinrŏ naru xoſauo gueninni iytçuqeraren toqiua, xujin

jinno togatoua naruto yú tomo, xitagŏ gueninniua toga naxi. Fuxi ſúſúno aida migui dôjenno cocoroyeuo naſubexi. Coreuo motte cono Mandamentoua tamochigataqi guini arazuto xirubexi. Tada Sancta Eccleſiano von cocoroateua corerano iuaibini mino ata ſonxitto narazunba guexocuuo yame, Eccleſiaye ſanqeixi, ſono fini atatte Deusyeno von vyamai uo naxi, mata xeqenno cotoni fima uo aqe, goxŏno negaiuo itaxetono von coto nari.

D. Dainino Mandamentouoba nanito ſunbet ſubeqizo?

X. Biŏjaca mataua Miſſauo vogami tatematçuru coto canauazaru ſodono ſaxiuŏ daimocu naqunba, Domingoto Sancta Eccleſia yori mochii tamŏ finiua fajime yori vouarimade xinjinuo motte Miſſauo vogami tatematçurubeqi coto moppara nari.

D. Eccleſia yori mochii tamŏ fiua izzurezoya?

X. Nēgiúno Domingoto, Biſpono von ſadameni xitagatte Padre yori Chriſtāxuni firome tamŏ beqi fi nari. Sonoyuyeua mēmēno cacaye tamŏ tocoroni voite mochii tatematçurubeqi fiuo firomeſaxe tamŏua Biſponi atari tamŏ yacu nareba nari.

D. Miſſauo vogami tatematçurazutomo, curuxi caraza-

carazaru fodono daijino xifai naqũba iuaibini Miſſauo vogami tatematçuru bexitono guiuoba taga funbet itafubeqiya?

X. Iuaibini Miſſauo vogami tatematçurazu tomo, Sancta Eccleſiano Mandamentouo ſomuquni arazaru xifai amata ari. Miguinimo iyxi gotoqu, Sancta Eccleſia ſaxite fitono tamochigataqi Mandamentouoba ſazzuqe tamauazaruni yotte, ſarigataqi yôjono xifai aran toqiua, Miſſauo vogamazutomo curuxicarazuto voboximeſu nari.

D. Sono ſarigataqi yôjotoua nanitaru coto zoya?

X. Mazzu Sancta Eccleſiano von cocoroateua Miſſauo vogami tatematçuruuo motte fucaqi nanguini ai, ſonuo xi, aruiua daijino ſamatague aritomo, jefi Miſſauo vogami tatematçuretono guini arazu: carugayuyeni biõnin, rôxa, aruiua daijino xifai arite vaga iyeuo izzuru coto canauazaru mono, aruiua funeni nori, cugauo ariqubeqi mono Miſſauo vogamuni voiteua tayori michizzureuo vxinauãto vomôca, mata cacunogotoqino canauazaru xifai aran toqiua Miſſauo, vogamazutomo curuxicarazu. Mata Miſſauo voconai tamõ Sacerdoteno ſucunaqi tocoroni yru monoca, mata Eccleſia yori vaga yado touoquxite Miſſauo vogami ni Eccleſiani ſanqei xeba, qenai vagamino fucaqi

caqi xinrŏ ſõ taran toqiua, Miſſauo vogamazu tomo Madamentouo ſomuquni arazu. Vonajiqu jeſi jẽacuuo vaqimayuru toxicoroni voyobazaru varanbeua Eccleſiani mairi, Miſſauo vogami naruru coto mottomo yoxito iyedomo, vogamazuxite canauazutono guini arazu. Mata vottouo mochitaru võna codomo, guenintô vaga votto, voya, xujin yori iyeuo izzubecarazuto iyidaſaruruca, mataua Miſſa uo vogamu coto canauazu, nogaregataqi coto uo iytçuqeraren toqiua, Miſſauo vogamazutomo curuxicarazu : ſonoyuyeua daijino ſarigataqi xiſai naquxite xujin, voya, votto miguino gotoqino guegiuo naxi, Miſſauo vogamaxezunba, ſono iytçuqeteno togatoua narutomo, xitagŏ monono toganiua arazu. Vonajiqu ayauqi biŏninni tçucauaruru mono Miſſauo vogamini yu qu atonite biŏnin fitori nocoriyba, nanguini voyobanto vomŏni voiteua, Miſſauo vogamazuxite canauazuto yú guini arazu. Mata ſãni voyobitaru quaininno vonna, aruiua itoqenaqi couo mochitaru fauauoya ſono couo fitori yadoni nocoxi voqitemo, Eccleſiaye tçure mairitemo ayauqi cototo vomô xiſai aru toqiua, Miſſauo vogamazutomo curuxicarazu. Mata xirono ban, iyeno ruſuyuo ſuru mono, mataua teqiuo mochi, ſonofoca xiſai arite yado yori

yori izzuruni voiteua ayauqi cototo vomô mononimo jefini Miſſauo vogami tatematçureto no guini arazu. Mata vaga voya qiŏdai tçuma, codomo xixitaru toqi vaga yadouo idezaru catagui ſono tocoroni aruni voiteua, ſono aida Miſſauo vogamazu tomo curuxicarazu. Vonajiqu votoco, vonnani yorazu vaga xinxŏni niaino yxŏuo motazu, ſono nari nitemo yado yori izuruni voiteua, fucaqi ſagi taranto vomô toqiua Miſſauo vogamazutomo curuxicarazu. Xoxen Miſſauo vogamaba, vare fito no fucaqi ſon nangui aranto vomô dŏri aran toqiua, cono mandamentouo jefini tamotçu bexitono guini arazu.

D. Miſſatoua nanigotozo?

X. Von aruji Ieſu Chriſtono goxiqixinto vonchi to tomoni Sacrificiotote ſaſaguemonoto xite Deus Padreni iqitaru fito, xixitaru fitono tameni ſaſague tatematçurarуru nari. Core ſunauachi von aruji Ieſu Chriſtono goixxŏgaino go xoſato, go Paſsionuo vomoi idaſaxe tamauan tameni ſadame voqi tamŏ mono nari. Soreniyotte Chriſtanua Miſſauo vogami tatematçuru toqi, von arujino go Paſsionuo quannen xi, tçuxxinde vogami tatematçurubexi. Corerano guiua fidarini Euchariſtiano Sacramentoni tçuite ſata xen toqi arauaſubexi.

D. Xin-

D. Xinjinuo motte Miſſauo vogami tatematçuru tameniua nanigotoca tayorito narubeqiya?

X. Sono tayori vouoqi nacani Miſſano vchini mono iuazu: mata cocorouo ſãran ſaſuru fodono cotouo yamuru coto nari.

D. Padre Sanctiſsimo Sacramẽtouo fitobitoni vogamaxe tamŏ toqino Oratio ariya?

X. Nacanaca ari, von aruji Ieſu Chriſto tattoqi mi Cruzno michiuo motte xecaiuo taſuqe tamŏni yotte cuguiŏ raifai xitatematçuru, vaga togauo yuruxi tamaye tanomi tatematçuruto mŏſu Oratio core nari.

D. Calixuo vogamaxe tamŏ toqiua, izzureno Oratiouo mŏſaruruzo?

X. Von aruji Ieſu Chriſto iſsai ninguenuo taſuqe tamauan tameni Cruzno vyenite, nagaxi tamŏ tattoqi vonchiuo vogami tatematçuruto mŏſu Oratio core nari.

D. Cono Miſſano tattoqi ſacrificioua icanaru cocoroateuo motte ſaſague tatematçuraruruya?

X. Sono cocoroateua mitçu ari. Fitotçuniua govonno vonrei toxite ſaſague tatematçuru nari. Futatçuniua vareraga togano tçucunoito xite ſaſague tatematçuru nari. Mitçuniua nauo iyamaxini govonuo vqe tatematçuran tameni ſaſague mŏſu mono nari.

D. Miſſano Sacrificioua icanaru fitono tocuto nari tamŏzo?

X. Xecaini

X. Xecaini iqinagarayuru fitono tame bacarini arazu. Purgatorioni iraruru Animano tame nimo vôqi naru tayorito naru mono nari. Soreniyotte xŏjino fitono tameni Miſſauo vogami, voconauaxe tatematçuru cotoua vôqi naru curiqito naru nari.

D. Daiſanno Mandamentoua nanito ſunbet ſubeqizo?

X. Nijúichino toxicoro ſuguitaru Chriſtan izzuremo mina mottomono xiſai naru ſauari naqunba Quarezma, xiqino Ieiun, ſonofoca Sãcta Eccleſia yori vonſadameno fino Ieiumuo mamorazuxite canauanutono gui nari.

D. Ieiumto yúua izzureni qiuamaruya? mata cono Mãdamentouoba nanito tamotçubeqiya?

X. Mazzu Ieiũua futatçuno cotoni qiuamaru nari. Coreuo mamoraba Mandamentouo tamotçu nari. Soreto yúua mazzu Ieiumno fini Eccleſia yori imaxime tamŏ xocubutuo tamotçu coto: Sono xocuua ſôjite nicuno taguy nari. Quarezmaniua torino caico, qedamonono chi nite tçucuritaru xocubutmo von imaxime nari. Tadaxi Quarezmano ſocano Ieiumua corera no xocubut von imaximeni arazu. Ima fitotçuno guiua, ſono fini ichijiqiuo ſurucoto, mata ſoremo tocoroni mamori qitaru jibunni xocufubexi. Sonoyuyeua ſôbet Ieiumno fino

xocuno

xocuno jibunua tairiacu firuno ſanji ſodo maye naredomo, cunini yotte ſono tocorono xocubut caroqu youaqi yuye, mataua ſono fitobitono xŏ youaquxite fiſaxiqu matçucoto cana uanu yuyeni, yori ſôbetno ſadameno jibun yorimo ſanjica, fitotoqi ſodo ſayaqu xocu ſuru cotomo canŏ naritono vonyuruxi ari.

D. Sate Ieiumno finiua miguino xocuno ſocani ſaqe, yu, chauo nomu cotomo vonimaxime nariya inaya ?

X. Sono guini arazu, Ieiūno fitotemo nandoqini yorazu, mizzu, yu, cha, ſaqeuo nomu coto canŏ nari. Vonajiqu ſacazzuqiuo ſaxi, ſaſaruru cotomo naru nari. Saredomo ſono fiua cayŏno nomimono bexxite ſaqeuoba ſugoſazaru taxinami moppara nari. Mata Ieiūno fi yúgureni tocorono yoqi Chriſtanno cataguino gotoqu, ſucoxi monouo xocuſuru cotomo canŏ nari. Vonajiqu mino yŏjŏno tameni cuſurito naru ſucoxino monouo nomi cú cotomo Ieiūuo yaburuni arazu.

D. Miguini notamaixiua nijúichino toxicoro ſuguite izzureno Chriſtāmo mottomono xiſai naru ſauari naqunba, Ieiūuo mamorazu xite canauazaru tono guiuo cuuaxiqu ximexitamaye.

X. Miguinimo iyxi gotoqu Eccleſiaua Chriſtāno vyeni

vyeni airẽ facaqu maximaxeba, fitono tamochi gataqi cotouoba ſazzuqetamauazu : cono Ieiũ uo xitemo mino nangui, atato narazaru mono bacarini tçucamatçuretono gui nari. Saruni yotte fito nijúichi madeua xeijin ſuruni yotte ſono tameni xocubut canyô nareba, ſono aidaua Ieiũuo ſaxetamauanu nari. Saredomo yôxôno toqi yori voriuori Ieiũuo xi naruru coto yoqi nari : core ſononochi Ieiũno govoqiteuo nãguito vomouazu, cono Ieiũno jenuo tçutomuru tame nari. Mata rocujú yori vyeno rŏtai ua xidaini xiqitai youari yuquni yotte, Ieiũ uo mamorazarutomo, curuxicarazu : tadaxi ſono toxicorono fito taritomo chicara ari, ſucuyacani xite Ieiũmo mino atato narazaru fito naraba, cono govoqiteuo mamorazuxite canauanu nari. Mata biŏjaca, aruiua chicaqu vazzuraite imada chicarazzucazaru fito, mataua vmaretçuqi youaqu xite Ieiũuo xeba fucaqi mino atato naruyŏ naru fitoua tatoi yamai naqutomo, Ieiũuo xezu xitemo curuxicarazu. Quaininno vonna, mata chinomigouo mochitaru vonna nadoua monouo xocuſuru coto canyŏ nareba, corerano nhoninnimo Ieiũuo tçucamatçuretono guini arazu. Mata Ieiũno fini ichijiqini miuo yaxinŏ fodono xocubut naqi finin naraba, coremo Ieiunuo xezutomo curuxi-

curuxicarazu. Mata vôqinaru xinrŏno xoſa, yacuuo ſuru monomo ichijiqi niteua canauanuni yotte Ieiumuo mamorazu xite canauanuto yú guini arazu : ſoreni yotte ta ſataqeuo vchi tagayeſu mono vaga tenite vôqi naru xinrŏ, xigotouo ſuru mono, cachinite nagamichiuo ayomu mono, xujinno guegiuo mot te qi taqeuo qiri facobi, ſuxin, zŏſacu nado no xinrŏuo ſuru mono, vonajiqu ſaixi qenzocuuo mochite foreuo yaxinai ſudatçu tameni xinrŏ xezu xite canauanu mono, vaga xujin mata monouo vqeuoitaru fitoni taixite tçutomezuxite canauanu gui aru fito izzuremo mina Ieiumuo xiteua ſono coto narigataqi toqiua ſuruni voyobazu : ſono yuyeua corerano fitobito Ieiumuo xen tameno xinrŏ xigoto uo yamubexitono guini arazu : xicaredomo corerano xiſai arite Ieiumuo ſaxiuocan cato vomô toqiua, vaga Confeſſor, tocorono Padre no goyqenuo naru ſodo vcagŏbeqi coto moppara nari.

D. Sateua cono Ieiũno govoqite ſaſodo mamorigataqi cotoni arazu, Ieiumuo xezutomo curuxi carazaru toqi, nicujiqi ſonofoca von imaximeno xocuuo mochiyuru coto canŏbeqiya ?

X. Sono guini arazu, Ieiũuo xezutomo vŏ imaximeno xocuuo mochiyuru coto canauazu, ſaredomo

domo biŏjaca, mataua bechino xiſai araba, xocu ſuru cotomo canŏbexi. Miguini iyxi gotocu Ieiunto yŭua ſutatçuno cotoni qiuamaru nari : ichijiqiuo ſuru coto ; mata ſono fini von imaximeno xocubutuo xocuxenu coto nari. Soreniyotte ichijiqiuo mamoru coto canauanu toqimo vonimaximeno xocubutuoba tatazuxite canauanu gui nari.

D. Quarezma, xiqino Ieiunno voriſuxi Ieiunuo todoquru coto canauazuto yú tomo, xemete vaga chicarani vôjite ſono vchi tabitabi Ieiumuo xezuxite canŏmajiqiya?

X. Mottomono xiſai naru ſauari araba, Ieiumuo xezutomo curuxicarazuto iyedomo, nagaqu vchitçuzzuqu Ieiũno voriſuxi ſono vchi tabitabi Ieiũuo xitemo mino atato narazaru monoua xezuxite canauanu gui nari. Saruniyotte Quarezmano Ieiũno toqi vaga chicarayouaqu xite Ieiumuo todoquru coto canauananuni voiteua, nanucani nido ſando yotabi ſodo Ieiũ uo ſubexi : vaga chicarano ſodouo facarigaqu vomoi, icaſodo Ieiũuo xezuxite canauazaruya tono guiuoba naru ſodo Padreno goyqẽ uo vcagai, ſoreni macaſubeqi gui nari.

D. Daixino Mandamentoua nanito ſunbet ſubeqizo?

X. Iẽacuuo vaqimayuru ſodono nenrei naru Chriſtãua

Chriſtãua izzuremo Eccleſiano vonſadame no gotoqu, Confiçanuo qiqi tamõbeqi Padre ariai tamauan toqi, xemete ichinenni fitotabi Confiçanuo mõſubexi. Moxi Padre ariaitamauanuca, mataua qicaruru coto canauazu xite Confiçanuo mõſazuua, cono Mandamentouo ſomuqini arazu.

D. Nanitote xemete ichinenni fitotabitoua notamõzo?

X. Fitoto xite tabitabi togani votçuru gotoqu, Confiçanuomo tabitabi mõxeto Sancta Eccleſia yori nozomi tamayedomo, xemete ichinenni fitotabito ſadame tamõ mono nari. Sonoyuyeua mino xiguequ qegaruru tabigotoni qiyomuru gotoqu, Animamo acuuo motte tabitabi qegaruruni yotte, tabitabi Confiçan uo mõxite qiyomubeqi coto moppara nari. Mata xiſuru nãguini voyobã toqito, tattoqi Euchariſtiauo ſazzucari tatematçurãto vomoi tatçu toqi, Confiçanuo mõſubexi. Core ſu ſunauachi mortal togauo vocaxiqeruto aqiracani vaqimaye, mataua vtagõ cocoro aruni voiteua, Deusno vonſadameni xitagatte Confiçanuo mõſubeqi nari.

D. Confiçanuo qiqi tamõ Padre ariai tamauanu toqitoua nanigotozo?

X. Padre ſoconi yai tamauanuca, mataua ariaitamõ

mŏto iyedomo, Chriſtā vouoqiga yuyeni, vonovono ichidoni Confiçanuo qiqitamŏ coto canauazaruni voiteua, nengiúni fitotabi Confiçanuo mŏſazu tomo, cono Mandamentouo ſomuquniua arazu, ſarinagara canŏbeqi toqiua Confiçanuo mŏſubexi.

D. Taxxite Confiçanuo mŏſu tameni moppara naru cotoua nani zoya?

X. Moppara naru coto mitçu ari. Fitotçuniua fericudaru coto. Futatçuniua xinjit xŏjiqini arauaſu coto. Mitçuniua togauo nocoſazaru coto core nari.

D. Nanitoyŏni fericudarubeqiya?

X. Confiçanuo mŏſu fito vaga xingiúni acunin narito vomoi, togano von yuruxiuo cŏmuru veqi curiqi naxito vaqimaye, Deusno von mayeni giqini mŏxiague tatematçuruto cocoroye, fucaqi vyamai, voſoreuo motte, côquai xi, vareto mino vttayeteto narite vaga togauo ſangue ſubexi.

D. Xinjit xŏgiqinito aruua ican?

X. Vaga vocaſanu togauo arauaſazu, mata ſazzucaxiqu vomŏ yuyeca, mataua nanitaru xiſai ni yorite naritomo, vaga togauo cacuſazu aqiracani ſāguexi, fitono xingiú mademo coto gotoqu xiroximexi tçucuxi tamŏ Deusye giqini arauaxi tatematçuruto cocorovbexi.

D. Mor-

D. Mortal togauo nocoſazutoua ican?

X. Vagamino Cōſcientiauo comacani qiúmei xite vomoiidaſu ſodono togauo ſangue ſuru coto nari.

D. Conſciētiauo yoqu qiúmei ſuru tameni chicamichi ariya?

X. Nacanaca ari. Mazzu vaga coxicata ytaru tocoroto, yoriaitaru fitoto, naxitaru xoſato, vonajiqu itaru tocoro niteua nanitaru cotouo xiqe ruzo? Yoriaitaru fito tomoni nanitaru cotouo iy qeru zoto yú cotouo xian ſuru tameno fimauo ſadame, govoqiteno Mandamento, Eccleſiano Mandamento, nanatçuno Mortal toga, júxino jifino xoſani tçuite ayamari ariya inayauo tadaſubexi. Core daiichi canyôno coto na reba yurucaxe naqi yŏni cacugoſubexi.

D. Daigono Mandamentouoba nanito ſunbet ſubeqizo?

X. Tattoqi Euchariſtiani von aruji Ieſu Chriſto vouaximaſu cotouo vaqimaye, tattomi tatematçuru ſodono chiye aru Chriſtanua izzuremo Paſcoano jengoni Biſpono goſatto ni macaxe ichinenni fitotabi Euchariſtiauo vqe tatematçurubexitono gui nari. Xicaredomo ſoreua Confiçanuo qiqi tamŏ Padreno godôxinuo motteno gui narubexi.

Daicu

DOCTRINA

Daicu. Nanatçuno Mortal togano coto.

D. Deusno govoqiteno Mādamentoto, Sancta Eccleſiano Mandamentouoba faya voxiye tamainu : ſate mata Mortal togaua icutçu ariya ?

X. Togano xinaua vouoxito iyedomo, yorozzuno togano conguento naru togaua nanatçu ari. Fitotçuniua cŏman. Futatçuniua tōyocu. Mitçuniua jain. Yotçuniua xiny. Itcutçuniua tōjiqi. Mutçuniua xitto. Nanatçuniua qedai core nari. Coreuo ſubete Mortal togato yú nari.

D. Corerano togauo ſôjite Mortal togato yú coto ican ?

X. Voyoſo core mina Mortal toga narito iyedomo, cotoni yorite Venial togato naru coto vouoxi.

D. Mortalto iyeruua ican ?

X. Mortaltoua inochiuo tatçuto yú cocoro nari. Naturano vye naru Animano ichimeiua De no Graça nareba, Mortal togaua ſono Graçauo Anima yori toriſanaſuni yotte, cacunogotoqu yú mono nari. Xicaredomo Animano xŏtaiua vouarucoto naqi mono nareba, Mortal togauo vocaſu tote, xixi ſatçurucoto arito vomô coto na[ca]re : tada Animano inochito naru Graçauo vxinŏga yuyeni, coreuo ſaxite

xiſuruto

ſuruto yú nari.

D. Mortal togaua Animano tameni icanaru ſonto naru zoya?

X. Sono ſon vouoqi nacanimo toriuaqi goſacuxa Deusni ſanare tatematçuri, Graçato, von yacuſocuno Gloria naru Paraiſono qeracu, mata ua von arujino vonchiuo motte ſucui tamŏ vaga Anima xiqixin tomoni Infernono ninju to ſadamari, vŏ aruji Ieſu Chriſtouo go Paſsiŏ no gocuriqito, mata Mortal togani qegarezuxite ytaru aidani tçutomexi tocorono jenjino cudocuuomo vxinŏ mono nari.

D. Mortal togauo vocaſu toqiua, Fidesuomo vxi nŏya?

X. Sono guini arazu: miguini iyxi gotoqu Mortal togauo motte Deusno Graçauo vxinŏto iyedomo, Fidesuoba vxinauazu: ſonoyuyeua Fidesuo vxinŏ michiua Fidesno cotouo izzure naritomo, xinji tatematçuranu coto nari. Soreniyotte Mortal togauo vocaſutotemo Chriſtanuo firugayeſu cotoniua arazu.

D. Mortal togauo motte Deusno Graçauo vxinai tatematçuruni voiteua, Eccleſiaye mairi, Oratiouo mŏxi, jenji jengŏuo itaſu cotomo yeqi naxiya?

X. Sucoximo ſono guini arazu: ſono toqi coſo iyoiyo ayomiuo ſacobi, Oratiouo mŏxi, chicarano

rano voyobuſodo jējiuo ſubeqicoto cāyô nare. Sonoyuyeua ſono toqi nauo nanguini vŏ yuye nari : ſonoſoca jenji yori izzuru cudocu core vouoxi : toriuaqi vagamiuo cayerimi, toga uo côquai xi, ygo ſutatabi vocaſu majiqi tame, mata vōaruji yori ſocuſaito, ſonoſoca guēzai no yoqicoto tôuo ataye tamŏ tameno vôqinarutayorito naru nari.

D. Mortal togauo yuruſaruru michiua ican ?

X. Togaua Deusni taixi tatematçuriteno rŏjeqi naruni yotte, ſoreuo çui canaximi, ygo ſutatabi vocaſu majiqito vomoi ſadame, Confiçan uo mŏſuca, xemete jibunuo motte Confiçan uo mŏſubeqi cacugouo naxi, togauo cui canaximu coto core Contriçan tote togauo yuruſaruru michi nari.

D. Venial togatoua nanigotozo ?

X. Mortal toga yorimo caroqi toga nari. Core ſunauachi Deusno Graçauo vxinauazuto iyedomo, Deusno gotaixetto, gofôcôni ſuſumu cocorouo yurucaxeni naſuga yuyeni, mortal togano faxito naru nari.

D. Sorerano togauo Venialto nazzuquru cotoua ican ?

X. Venialto yúua yuruxi yaſuqito yú cocoro nari. Cono togauo Deus yori tayaſuqu yuruxi tamŏni yotte Venialto yú nari.

D. ſono

D. Sono togano võyuruxiuo cõmuru michiua ican?
X. Nanitaru Sacramẽto naritomo ſazzucari, Miſſauo vogami, ayamarino Oratiouo mõxi, cô quaiuo motte Biſpono Bẽçanuo vqe, Agoa bẽ tauo ſoſoqi, muneuo vchi, xinjinuo motte Pater noſterno Oratiouo mõxi, ſonoſoca nanitaru xoſanitemo are Cõtriçãno xiruxito naru cotouo ſuru toqiua yuruxi tamõ nari.
A. Acuno conbonto naru miguino togauo xirizoqubeqi tameno tayori ariya?
X. Amatano tayori ari. Cono nanatçuno tõgani mucõ nanatçuno jen nari. Sonoſoca Animano mitçuno Potentiato naru xeicõ xiqixinno Sẽ tidos naru guen, ni, bi, jet, xinuo mamori, taxinamucoto nari.
D. Sono nanatçuno togani mucõ jẽua izzurezoya?
X. Fitotçuniua, cõmanni mucõ Humildade tote fericudaru coto.
Futatçuniua, tonyocuni mucõ Liberalidade tote yoqu ſodocoſu coto.
Mitçuniua, jain ni mucõ Caſtidade tote teixinno coto.
Yotçuniua, xinyni mucõ Patientia tote cãnin no coto.
Itçutçuniua, tonjiqini mucõ Temperança tote chúyõno coto.
Mutçuniua, xittoni mucõ Caridade tote taixetno coto.

Nanatçuniua qedaini mucŏ Diligentia tote jenno michini yurucaxe naqu ſuſumu coto. Cono qedaito yúua Deusno goſôcôno tameni midarinaru canaximi, taicutno coto nari.[1]

D. Animano mitçuno Potentiatoua nanigotozo?

X. Fitotçuniua Memoriatote ſuguixi cotouo vomoiidaſu xei. Futatçuniua Entendimento tote monouo xiri vaqimayuru xei. Mitçuniua Vŏta detote nicumi, aiſuruni catamuqu xei core nari.

D. Nanitote coreuo Animano Potĕtiatoua yúzo?

X. Animani ſonauaru xŏtocuno mitçuno xeicŏ naru yuye nari. Coreua xiqixinuo ſanarete nochimo Animani tomonai yuqu mono nari. Coreuo motte ſunauachi goxŏno curacuuo vquru mono nari.

D. Xiqixinno Sentidosua icutçu ariya?

X. Itçutçu ari: guen, ni, bi, jet, xinno coto nari. Core ſunauachi xiqixinni tomonŏ mono naruga yuyeni, mino ſatçuruto tomoni ſatçu ru mono nari.

Daijú. Sancta Eccleſiano nanatçuno Sacramento no coto.

D. Goxŏuo taſucarubeqi tameniua imamade ximexi tamŏ tocorono yoqu monouo tanomi tatematçuru coto, taxxite Fidesuo ye tatematçuru cototo, xindaiuo maſaxiqu voſamuru

ſamuru coto : cono ſangagiô bacari nite xiccai taſſuruya inaya ?

X. Sono guini arazu : ſoreuo tamochi voconô tameni, Deusno Graça moppara nari.

D. Sono Graçauo Deus yori cudaſaruru tameni nanitaru michi ariya ?

X. Von ſaua Sancta Eccleſiano moromorono Sacramento core nari. Cono Sacramentouo yoqi cacugouo motte vqe tatematçurubeqi coto canyô nari.

D. Sono Sacramentoua icutçu ariya ?

X. Nanatçu ari. Fitotçuniua Baptiſmo. Futatçuniua Confirmaçã. Mitçuniua Euchariſtia. Yotçuniua Pænitentia. Itçutçuniua Extrema Vnçã. Mutçuniua Orden. Nanatçuniua Matrimonio core nari.

D. Cono nanatçuno Sacramentouoba tarebitono ſadame tamôzo ?

X. Von aruji Ieſu Chriſtono vonmino Graçato, gopaſsiõno gocuriqitouo varerani ataye tamauan tameni ſadame tamô mono nari.

D. Sono Sacramentouoba nanitoyôni vqe tatematçurubeqiya ?

X. Euchariſtiano Sacramentouo ſazzucari tatematçuru fitoua Mortal toga araba, côquaino vyeni Confiçanuo môſu coto moppara nari. Yono Sacramẽtouo vquru fitoua, xemete Cõtriçan

triçanuo motte vqubeqi coto nari. Tadaxi Confiçanni mŏſuni voiteua, nauo taxxitaru coto nari.

D. Cono nanatçuno Sacramētono vchini daiichi ua izzure zoya?

X. Mazzu daiichiniua Baptiſmono Sacramento nari, Cono Sacramentoua Chriſtanni naru tameto, mata yono Sacramentouo vqetatematçuru xitagi monco nari.

D. Baptiſmotoua nanigotozo?

X. Baptiſmotoua Chriſtāni naru Sacramēto nari. Coreuo motte Fidesto, Graçauo vqetatematçuri, Originaltogato, ſonotoqi made vocaxitaru ſodono togauo yuruxi tamŏ Sacramēto nari. Core ſunauachi arubeqi michi yori vqe tatematçuruni voiteuano coto nari.

D. Icanaru cacugouo motte cono Sacramētouo vqe tatematçurubeqiya?

X. Iefiuo vaqimayuru mono naraba, mazzu Chriſtanni naranto nozomi, ſuguinixi togauo cui canaximi, ſoreyori von aruji Ieſu Chriſtono govoqiteuo tamochi tatematçuru beqitono cacugouo motte cono Sacramētouo vqurucoto canyô nari.

D. Cono Sacramētouoba nanitoyŏni ſazzuqe tamŏzo?

X. Coreuo ſazzucaru fitono cŏbeca, xemete ſo-

no

no fitono minovyeni mizzuo cacuru tomo ni Pedro toca, Pauloto naritomo nauo tçuqete cono mõuo tonayubexi. Tatoyeba icani Pedro Padreto, Filhoto, Spritu Sanctono minauo motte ſoregaxi nangiuo arai tatematçuru, Amento, yúbexi. Coreuo qiŏmonno tonayeniua: Petre, Ego te baptizo in nomine Patris, & Filij, & Spiritus Sãcti, Amẽto—— cacunogotoqu Chriſtãno izzureno nauo naritomo tçuqete nochi tonayubexi.

D. Moxi fito arite cono mõuo tonayezuxite mizzuuo caquruca; mataua cotobano ſanbunuo yúca, aruiua ſono cotobano vchi fitotçu naritomo caqite mizzuuo caquruca, aruiua mõuoba cotogotoqu tonayete mizzuuo caquruto iyedomo, mizzuuo caqezaru mayeca, nochica miguino monuo tonayuruni voiteua icaga arubeqiya?

X. Mizzuuo caquruto tomoni tonayezũba Baptiſmouo vqetaruniua arubecarazu. Mata mõuo mo taxxite tonayurucoto cãyônarito iyedomo, aruiua ſoregaxitoyú cotobaca, Amentoyú cotobaca, aruiua Baptiſmouo vquru fitono nauo ba iuazutomo, Baptiſmoto naru nari. Cono mitçuuo nozoqite yono cotobano vchi fitotçu naritomo caquruni voiteua, Baptiſmouo ſazzucaritaruniua arazu.

D. Baptiſmouo ſazzucarazuxitemo taſucaru michi bechini ariya?

X. Vo-

X. Voxinabete goxǒuo taſucaru tameniua conoſa-
zzuqe naquxite canauazaru michi nari. Caruga
yuyeni canǒnivoiteua, taxxite ſazzucarubeqi co-
to moppara nari. Sari nagara moxi canauazuxite
xiſuru fitono tameniua vō aruji Deus yori mata
ſutaſamano Baptiſmouo ſadamevoqi tamǒ nari.
Fitotçuniua, nozomino Baptiſmo: ſutatçuniua
chino Baptiſmo core nari. Nozomino Baptiſ
motoua, xījit Baptiſmouo ſazzucaritaqu nozo
muto iyedomo, ſono tçuideuo yezu, ſonomino
yudan naquxite yoqi cacuguuo motte xiſuruni
voiteua, tatoi mizzuno Baptiſmouo ſazzucara
zutomo, nozomino Baptiſmoto narugayuyeni
taſucarubeqi mono nari. Chino Baptiſmotoua
fito arite vonaruji Ieſu Chriſtouo Fidesni vqe-
tatematçuruto iyedomo, Baptiſmouo ſazzuca-
rubeqi xiauaxe naqu, ſono Fidesni taixite coro-
ſaruru coto aruni voiteua, ſonomino chiuo na-
gaſuuo motte Martyrno curaini narugayuyeni,
goxǒuo taſucaru mononari. Coreuo ſunaua-
chi chino Baptiſmoto yú nari.

D. Baptiſmouoba tarebitono ſazzuqetamǒzo?

X. Xiqixinniua Baptiſmouo ſazzuquru coto Pa-
dreno yacu nari. Sarinagara cono Sacramen-
toua goxǒuo taſucaru tameni, naquxite cana-
uazaru michi nareba, von aruji Ieſu Chriſto yori
Padreno naqi tocoroniteua votoco vonnani
yorazu

yorazu cono Sacramentouo ſazzuquru vonyurixiuo ataye tamõniyotte, tarenaritomo ſazzu quru coto camõ mono nari. Core mata vonaru ji Ieſu Chriſto voxiye voqi tamõ gotoqu, coreuo vqetatematçurubeqi tameni miguino canyô naru guiuo tamotçuni voiteuano coto nari. Padreno naqi tocoro nitemo cono von ſazzuqe xiguequ iru coto nareba, Chriſtanua izzuremo Baptiſmouo ſazzuquru michiuo narõbeqi coto moppara nari.

D. Dainino Sacramentoua izzure zoya?

X. Confirmaçãno Sacramento nari: coreuo mata Crizmatomo yú nari. Crizmatoua Baptismouo ſazzucaritaru fitoni Biſpo yori ſazzuqe tamõ daijino Sacramento nari. Cono Sacramentouo motte Deus yori ataraxiqi Graçauo ataye tamai, Baptiſmono toqi vqetaru Fidesuo tçuyome tamai, irubeqi toqini, bãmino maye ni ſono Fidesuo arauaſu tameni võ chicarauo ſoye tamõ Sacramẽto nari. Carugayuyeni izzureno Chriſtãmo ſono xiauaxe aruni voiteua, ſazzucarazuxite canauazaru gui nari.

D. Daiſanno Sacramentotoua nanigotozo?

X. Comuniã tomo iy, Euchariſtia tomo mõſu Sacramento nari.

D. Sono Sacramentono xiſaiuo ximexi tamaye?

X. Cono Sacramentoua ſaijôno cotouari nareba, cotoba

cotobani noberarenu gui nari. Padre Miſſauo voconai tamŏ toqi, vonaruji Ieſu Chriſtono giqini voxiye tamŏ micotobauo Calixto, Hostiano vyeni tonaye tamayeba, ſono toqi made Pan tarixiua ſocujini Ieſu Chriſtono macotono goxiqixinto naricauari tamai, mata Calixni aru tocorono budŏno ſaqeua Ieſu Chriſtono macotono vōchito naricauari tamŏ cotouo xinzuru coto canyô nari. Xicareba ſore yori Panto, budŏno ſaqeno iro, ca, agiuaino vchini von aruji Ieſu Chriſtono goxŏtai tenni vouaximaſu gotoqu, ſono tocoronimo vouaximaſu nari. Soreniyotte giqini Ieſu Chriſtono ſontaiuo vogami tatematçuru gotoqu cono facarinaqi Sacramentouo vyamai tatematçuru coto canyô nari.

D. Pāto budŏno ſaqeua Ieſu Chriſtono goxiqixinto, von chini naricauari tamŏ coto nanito canai tamŏ beqiya? Mata ſono iro cauo agiuai mitatematçureba, budŏno ſaqeno iro ca agiuaimo mayeni tagauazuxite arito zonzuru nari: core vôqini ſuxigui naru coto nari.

X. Satecoſo cono Sacramētoua ſucaxigui daiichi no guito mŏxi tatematçure. Sono xiſaiuo taxxite xirucoto canauazuto iyedomo, macotono minamotonite vouaximaſu vō aruji Ieſu Chriſto cacunogotoqu voxiye tamŏ vyeua ſucoximo

coximo vtagauazu xinzuru coto moppara nari. Corerano guiuo Sancta Eccleſia yori voxiye tamai, mata von aruji Ieſu Chriſto cono Sacramentono macoto naru cotouo arauaxi tamauã tameni Euchariſtiani tçuite ſamazamano goqi docuuo arauaxi tamŏ mono nari. Vareraga ma nanconiua Panto, budŏno ſaqeto nomi miyuru xiſaiua bechino gui naxi, tada iroca agiuai ſunpŏmo motono gotoquni vouaximaſuni yotte, Panto budŏno ſaqe nomi manaconi cacaruto iyedomo, Fidesno ficariuo motte xinzuru cotoua Panto budŏno ſaqeno iro cano cagueni Panto budŏno xŏtaiua naqi nari. Tada võ aruji Ieſu Chriſtono giqino goxŏtaito, võ chi nomi nite vouaximaſu nari.

D. Panno iroca agiuaino nacani Ieſu Chriſtono goxiqixin vouaximaxi, budŏno ſaqeno iro ca agiuaino nacani võchi vouaximaſuto iyeru coto nanigotozo? moxi Hoſtiani vouaximaſu Ieſu Chriſtono goxiqixinua Calixni vouaximaſu von chini ſanare tamŏ ya?

X. Sono guini arazu; foreuo icanito yùni Hoſtia nimo Calixnimo von aruji Ieſu Chriſto go xiqixin von chito tomoni ſanare tamauazu xite tenni vouaximaſu gotoqu comori vouaximaſu nari. Sarinagara Cruzni voite von chi uo nagaxi tamŏ toqi, ſono von chiua von miuo

uo ſanare tamǒni yotte, cono ſacari naqi go Paſsionno xidaiuo voconai tatematçuraruru Miſsani vonaruji yori Hoſtiato, Calixno vyeni caccacuni monuo tonayeyoto voxiye voqi tamǒ mono nari. Sono micotobano goxeiriqiuo motte Panno xǒtaiua von aruji Ieſu Chriſtono ſontaini naricauari 'tamai, budǒ no ſaqeno xǒtaimo vonarujino vonchini naricauari tamǒto iyedomo, vonaruji Ieſu Chriſto goxiqio yori yomigayeri tamaite nochi, goxiqixinto von chito caccacuni maſimazaruga yuyeni, Hoſtianimo, Calixnimo ſanarete vouaximaſu coto naqi mono nari. Tada Hoſtiani Ieſu Chriſtono von chito goxiqixin vǒ Animato tomoni mattaqu Deusnite maximaſu von tocoromo vouaximaſu gotoqu, Calix nimo vonajiqu vouaximaſu nari.

D. Cono Sacramentoua vonaruji Ieſu Chriſto go ittainite vouaximaxi nagara, vonaji toqini amatano Hoſtia amatano tocoroni maximaſu cotoua nanitaru cotozo ?

X. Sono ſuxin mottomo nari, ſarinagara cono guiuo vaqimayerarubeqi tameni, fitotçuno tatoye ari : naninitemo are fitotçuno monouo amatano cagamino mayeni voquni voiteua, izzureno cagaminimo ſono ſugata vtçuru tamexi ari : core ſaye cacunogotoqu naru toqinba

qinba, iuanya banji canai tamŏ macotono De⁹ nite maximaſu vonaruji Ieſu Chriſtono vŏ mi goittai nite maximaſuto mŏxedomo, amatano tocoroni voite amatano Hoſtiani vouaximaſucoto canaitamŏ majiqiya?

D. Hoſtiauo ſutatçuni vaqe tamŏ toqiua vŏaruji Ieſu Chriſtono goxiqixinmo vacari tamŏ coto ariya?

X. Sono guini arazu, Hoſtiauo icutçuni vaqete mo vonarujino goxiqixinuo vaqe tatematçuru cotoniua arazu: tada Hoſtiano bunbunni mattaqu ſonauari maximaſu nari. Tatoyeba vomocagueno vtçuritaru cagamiuo ſunzunni varuto iyedomo, ſono vomocagueuo varuni ua arazu, tada cagamino qireguireni ſono vomocagueua mattaqu vtçuruga gotoqu nari.

D. Ieſu Chriſtono von taqeua yonotçuneno fito ſodo maximaxexini chiiſaqi Hoſtianiua nani to xite mattaqu comoritamŏ zoya?

X. Cono ſacari maximaſanu Sacramentoua xecaino dŏrino vyeno cotouari naruuo xiite vaqimayento ſuruua irazaru nozomi nari: tada ſucaqi fericudariuo motte xinji tatematçuru coto moppara nari. Xicarito iyedomo miguino cagamino tatoyeuo motte ſucoxi nari tomo vaqimayerarubexi. Miguini iyeru gotoqu, cagamino vareua chiiſaqi mono naredomo

mo, ſoreni vtçuru monoua fitono taqe ſodo naru monoua yúni voyobazu, taiſan nitemo are, nocorazu vtçuru mono nari : guenzaino michi ſaye cacunogotoqu naruni voiteua caguiri naqu maximaſu von aruji Ieſu Chriſtono goxiqixin nadoca chiiſaqi Hoſtiani comori tamauan coto voboximeſumamani canai tamauazuto mŏſu coto aranya ? tadaxi cono tatoye uo mottemo arinomamaniua arauaxi gataxi : ſonoyuyeua cagaminiua ſono vomocague nomi vtçuruto iyedomo Hoſtianiua von arujino goxŏtai cotogotoqu giqini maximaſu mono nari.

D. Cono Sacramētouo yoqi yŏni vqetatematçuru tameni nanigotouoca tçucamatçurubeqiya ?

X. Mortal togauo vocaxitaru mono naraba, nanitaru toga naritomo, imada ſoreuo Confiçan ni mŏſanuni voiteua, ſucaqi côquaiuo motte ſangue ſuru coto moppara nari, Sono ſoca mayeno yono yaſan yori nomimono cuimonouo mochiizu, moxi ſucoxi naritomo yumizzuuo nomitaru coto araba, ſono aſaua vqe tatematçuru coto canauanu nari : Mata cono Sacramētouo ſazzucari tatematçuru toqiua, voqiagarite yori ſucaqi ſericudariuo motte cono Sacramentoni comori tamŏ vŏcataua tare nite maximaſu zoto yú cotouo xian itaxi, core

ſunaua-

ſunauachi vonaruji Ieſu Chriſto macotono Deus, macotono fito varerani taixerarete ſamazamano caxacuuo vqeſaxerare, tçuini goxiqio naſareqereba, corerano govonno giôgiôuo cayerimi tatematçuru coto canyô nari. Mata vqetatematçurite yoriua vaga Animani qitari tamaixi govonuo ſucaqu quannen xite vonrei uo mŏxiagubexi.

D. Dai xicagiômeno Sacramentoua nanigoto zo?

X. Pœnitētiano Sacramento nari. Core ſunauachi Baptiſmoua ſazzucarite ygo Animano yamai tonaru togauo nauoſaruru tenno rŏyacu nari.

D. Pœnitentiaua icutçuni qiuamaruya?

X. Mitçuni qiuamaru nari. Fitotçuniua Contriçan tote ſottanno côquai. Futatçuniua Confiçan tote cotobanite ſangue ſuru coto. Mitçuniua Satiſfaçantote xoſauo motte togauocuriuo ſuru coto core nari.

D. Contriçantoua nanigoto zoya?

X. Contriçanto yúua fito togauo motte Deusuo ſomuqi tatematçuritaru tocorouo ſucaqu cuicanaximi, ſutatabi vocaſumajiqito cataqu vomoiſadame, jibunuo motte Côfiçanuo ſubeqi cacugouo naſu coto nari.

D. Nanino yuyenica Deusuo ſomuqi tatematçuritaru tocorouo ſucaqu cui canaximuuo Contriçantoua notamŏ zoya?

X. Sore-

X. Soreni fucaqi iuare ari, xinjitno côquaito yúua banjini coyete gotaixetni zonji tatematçuru beqi Deusuo fomuqi tatematçuritaru tocoro uo canaximuni qiuamaru nari: coreuo Contriçanto yú nari: moxi faua naqu xite togani yotte vqubeqi Infernono curuximi, fono foca toga yori izzuru vazauaini ficarete côquai furu ni uoiteua, xinjitno Contriçanniua arazu, xinjitno côquaito yúua, von aruji Deusuo ippeni fucaqu gotaixetni zōji tatematçuru yori izzuru mono nari.

D. Xicareba Infernono curuximiuo vofore, aruiua toga yori izzuru fono focano vazauaiuo vofore côquaixi, futatabi vocafu majiqito vomoi fadamuru cotoua yoqi côquaini arazu, vô yuruxiuomo cŏmuru majiqiya?

X. Soreua Attriçanto iyte yoqi coto naredomo, fore nomi nite togauo yuruxi tamŏ coto naxi: tadaxi fono vyeni Cōfiçanuo tçutomeba, migui côquaino fufocuuo Contriçan nite taffuru ga yuyeni, goxamenuo cŏmurubexi. Xicaredomo xinjit Cōtriçanno côquaiua imada cōfiçanuo xezaru yjennimo togano vō yuruxiuo cŏmuru nari: tadaxi coremo jixet itarite Confiçanuo fubeqi cacugo naqūba canŏbecarazu.

D. Migui futafamano côquaiuo miruni, izzuremo côquai nari, mata ygo vocafu majiqitono cataqi

qi vomoi ſadamemo ari, xicaruni Contriçan ua imada Confiçanni voyobazaru maye yori, von yuruxiuo cŏmuru Atriçanua Confiçan na quxite canauazarutoua icanaru cotozo ?

X. Sono iuareua Contriçanno côquaiua tajini cacauarazu, tada Deusuo ſomuqi tatematçurixi tocorouo nomi cuyamuga yuyeni, De⁹uo taixet ni zonji tatematçuru cocoro yori vocoru côquai nareba, taxxitaru côquai nari : mata xinjitno côquai nari. Xicaruni Atriçanno côquaiua toganiyotte mino vyeni mucŏbeqi curuximiuo voſorete, vocoſu côquai nareba, Deusno gotaixet yoriua vocorazuxite mino fiiqiyori vocoru mono nari. Carugayuyeni, coreua taxxitaru côquaini arazu, mata xinjit tomo yúbecarazu. Xicaredomo Deusno vonjifi ſucaqu maximaxeba, Confiçanno michiuo ſadame tamaite cono ſuſocuuo taxxi tamŏ mono nari. Cocouo motte quanjeba, futatçuno cotouo vaqimayubexi. Fitotçuniua, Confiçanno michi uo ſadame tamŏ gonaixŏno arigataqi coto, mata Mortal toga aru mino tameni ſanaſada canyô narito yù cotouo : yuyeicānto nareba tatoi fito togano côquaiuo naſuto yútomo, ſono côquai Contriçanni voyobazareba, ſarani yeqi aru coto naxito iyedomo, Confiçanuo tçutomuruuo motte ſono ſuſocuuo ai taxxite goxamenni

xamenni azzucareba nari. Futatçuniua jita tomoni togauo côquai xẽ toqiua, tajini cacauarazu, tada Deusuo ſomuqi tatematçurixi cotouo moppara cuyami, Contriçanuo vocoſanto naguequbeqi coto nari. Sonoyuyeua Contriçan aruni voiteua, ſaxiuŏ coto arite Confiçanuo ſuru coto canauazuto yú tomo togano goxamenni azzucarubeqereba nari. Cagayuyeni cocoro aru Chriſtanua yogotoni inezaru mayeni ſuguixi catano tçumi togauo Contricanno michiuo motte cui canaximu coto mottomo tocu ſucaqi tçutome nari. Mata cono xinjitno Contriçanni itaru tameni, moppara tayorito naru cotoua varera iſſaino ninguen Deusuo taixetni zonji, tçucaye tatema tçurazuxite canauanu dŏri vouoqi cotouo moi xianſuru coto nari : ſoretoyúua ichimot naquxite vareraуo von vtçuxini tçucuraxerare, imani itaru made Anima xiqitai tomoni cacaye ſudate tamŏ coto: mata gotaixet ſucaqi von vye yori gojixxinite maximaſu vŏ aruji Ieſu Chriſtouo varerani 'cudaſare, xoninno to gano cauarito xite vŏ inochiuo foroboxi tamŏ coto : ſonovye gozaixegiúni vareraga tameni xinogui tamŏ goxincuuo quanzuru cototô nari. Cono quannenuo tçutomeba, caſodo ſucaqi govonuo vqetatematçurixi voncatauo banjini

coyete

coyete gotaixetni zonzubeqi coto ſony taru beqini, ſawa naquxite ſomuqi tatematçuritaru cotono cuyaxiſa yo to, macotono Contriçanno michini itarubeqi mono nari.

D. Confiçanuoba nanito mŏſubeqizo?

X. Mazzu ſajimete mŏſu Confiçan naraba, Baptiſmono ygono toga yori ſono toqi madeno cotouo mŏſubexi: fitotabi mŏxite ygono Cŏfiçan naraba, mayeno Confiçan yori mata ſono toqimade vocaxitaru togano vyeuo xian xite fitotçumo nocoſazu mŏſu coto canyô nari: cono cotono tameni miguino cucagiô meni arauaſu cotouo tamotçubexi.

D. Satisfaçantoua nanigotozo?

X. Vareraga togano tçucunoiuo vonaruji Ieſu Chriſtoye totonoye tatematçuru coto nari. Core ſunauachi vareraga côquaiua xingiúno itamito, Padre yori ſazzuqe tamŏ togauocuriuo motte totonoyuru mono nari.

D. Daigono Sacramentoua nanigotozo?

X. Extrema Vnçan tote Biſpo yori tonaye tamŏ tattoqi Oleauo motte ſazzucari tatematçuru Sacramento nari: Cono Sacramentoua xiſuruni nozonde biŏninuo mini ſazzuqe tamŏ Sacramento nari: cono Sacramentouo motte vonaruji Ieſu Chriſto von mino Graçauo atayetamai, Animani nocoritaru togano qegareuo qiyo-

qiyome, rinjúno nanguiuo yoqi yŏni corayen tameni vôchicarauo ſoyetamŏ Sacramẽto nari.

D. Dairocuno Sacramentoua nanigotozo?

X. Ordento yú Sacramento nari: cono Sacramẽ touo motteua Biſpo yori Sacerdoteto Sacramẽ touo ſazzuquru curaini ſitouo ague tamŏ mono nari: cono Sacramẽtouo ſazzucari tatematçuru ſitobitoua ſono yacuuo yoqiyŏni tçutomuru tameni von aruji Ieſu Chriſto yori Graçauo ataye tamŏ ſacramento nari.

D. Daixichino Sacramentotoua nanigotozo?

X. Matrimoniono Sacramento nari: cono Sacramentoua Eccleſiano võ ſadameno gotoqu tçumauo mŏquru coto nari: coreuo ṃotte fúfu tomoni buji taixetni nagaraye, toga naqu xite xiſon ſanjŏno tameni Graçauo ataye tamŏ Sacramento nari.

D. Sono toqi fúfu tagaini ſadamaritaru yacuſocuno gui ariya?

X. Core mottomono ſuxin nari: tagaini naſazu xite canauanu mitçuno qibixiqi yacuſocu ari. Fitotçuniwa fitotabi yenuo muſubite no chiua nannho tomoni ribet ſuru coto canauazu. Futatçuniua yono fitoto majiuaru coto catçute canauazu coto. Mitçuniua Matrimoniono Sacramentouo motte Deus yori tagaini ſanarezaru tŏbaito ſadame tamayeba, tagai

gaini ſono ſuſocu aru tocoroni chicarauo aua xe, mata codomono vyeni irubeqi ſodono coto uo ataye, couo ſudatçuruni ſucoximo yurucaxe arubecazutono govoqite core nari.

D. Fitotabi yenuo muſubite nochi ribet ſuru coto canauzarutoua ican?

X. Sono iuareua xŏtoqu vonaruji Deusno von ſadameuo motte Matrimoniono yacuſocuua tagaini itçumademo vacaruru coto aru majiqito no cataqi chiguiri nareba nari.

D. Core amarini qibixiqi von ſadaıne nari: ſono yuyeua tagaini qini auazaru coto aran toqimo, ribet furu coto canŏ majiqiya?

X. Core mottomo cataqi coto narito miyuruto iyedomo, Matrimoniono yenuomuſubu toqi vonaruji Deus yori ataye cudaſaruru Sacramentono vôqinaru Graçauo motte ſúſu tagai ni taixet ſucaqi muſubiuo naxi, ſoi todoquru coto tayaſuqi mono nari.

D. Deus nanitote fitotabi yenuo musubite yori ſanarezaru yŏni ſadame taınŏya?

X. Cono von ſadame betni arazu, tagaini toganaqu xite xiſon ſanjŏ xi, conjŏ goxŏ tomo ni ſono govoqiteni xitagai tatematçuruuo motte ſono coni itaru mademo goxŏuo taſucari: ſono vye ſúſu tagaini ixxinno gotoqu vomoi ai, yôjo arantoqi, chicarauo ſoye auanga tame

tame nari : cono guiuo taxxen tameniua cariſome niteua canauazaru gui nareba, nagaqu chiguirazūba arubecarazu : moxi ribet ſuru coto cocorono mama naruni voiteua, votocoua vonnani cocorouo ſedate, vonnaua votoconi cocorouo voqi, fúſuno naca ſucoximo yaſuqi coto naqu, qizzucai nomi tarubexi : ſonoſoca nanitaru yôjo aran toqimo tagaini tayorito naru coto arubecarazu, bexxite biŏqino jixet, mataua nanguino toqimo chicara naqu tanomu cocoro nacaru bexi : ſonovye mata vaga cono ſudatçuru cotoni tçuqitemo ſamazamano ſuſocu ideqitarubexi : ſoreuo icanito yúni moxi qini auazaru toqi, cocorono mamani ribet ſuru coto canŏni voiteua, ſono miguiri nanxiua chichini tomonaite mamaſauani soi, vqimeuo coraye, mata nhoxiua ſauani tçuqiyuqi, mama chichini aite icaſodono ſunhoyuoca xinogubeqi! cayŏno ſuſocu nacaran tameniua itçumademo tayezu chiguiri naqunba, ſono couo xinjitno ſucaqi taixetuo motte ſuſocu naqi yŏni ſudatçuru coto canŏbecarazu : nauo cono vyeni xianuo meguraxite miruni voiteua, cono vyeni rini moretaru coto yoni arubecarazu : yuye icāto nareba figoro chiguiri voqixi fúſu no nacauo ſucoxino caroqi coto yuyeni vacare mata bechino vonna, bechino votoconi

cocoro

cocorouo vtçuxite vaga xinjitno ſadamaritaru ſúſuno nacauo ſaquru coto coreuo tayori to iuāya? michini ſazzuretaru cotono ſaijŏ nari. Xoxē ſore yori izzuru tocorono ſŏuo miruni mazzu itçumademo ſoitodoqumajiqito vomouaba, tagaino ayamari qizzucai naru cotouo corayuru coto arubecarazu, ſate mata ſono ribet yori izzuru tocorono ſonuo miruni, mazzu xinruini tagaino yconuo ſucumaxe, aruiua ſono munēuo ſanjenga tame xetgaini voyobuca, mataua ſono ichimon tagaini guijet xite vomo uazaruni vondeqito nari, mata ſono qenzocuno vchi yori chicara naqi minaxigoto naru mono core vouoxi: ſono tameni Chriſtanni arazaru gētiono vyeui aqiracani arauaruru mono nari.

D. Coremina mottomo ſuguretaru dŏri nari, ſarinagara cacunogotoqino qibixiqi govoqiteua ſitoni yotte mino tame vôqinaru ata narito vomô mono vouocarubexi. Sonoyuyeua vaga qini ſacai, cocoroni canauazaru mononi nanitoxite ſoi todoqubeqiya? cayŏno monouo tçumato ſadame, ſúſuno qeiyacuuo xē yoriua xicaji tçumauo taixezarāniuato vomô mono vouocarubexi.

X. Sono ſuxī mottomo nari, xicaritoyedomo ſôji te xeqēno ſônimo izzureno ſattouo naritomo ſadamuru toqi, banninno tocuuo ſacarite ſono

ſattouo

ſattouo voqu mono nari : moxi ſono vchini ſito arite bãminno tameniua ſa mo araba are vaga tameniua ſaxxiqi ſuca narito vomŏ monomo arubexi. Tatoyeba cocuchú yori tacocuye ſachibocuuo idaſu coto arubecarazu tono ſattouc vocaruru toqi, baibaiuo mopparato ſuru mono no tameniua ſuxŏnaru ſaxxiqi tarito iyedomo ſono cunino tameniua vôqinaru tocuno motoi nari. Sonogotoqu De⁹ yori ſazzuqetamŏ govoqi temo amanequ ſitono tocuto narubeqi cotouo ſacari tamai, rini xitagaite ſadame voqitamŏ mono nari. Cono matrimoniono Sacramentouo motte ſito mina ſucaqi tocuuo yeruto iyedomo ſono vchinimo rini more, amaqiuo qirai nigaqi uo conomu monomo xoxo core arubexi.

D. Tadaimano cotouariuo vqetamauarite yori ſunbetuo aqirame mŏſu nari. Ima mata nauo cocorono vtagaiuo ſaraxi mŏſubeqi tame, ſitotçuno cotouo tazzune mŏſubeqi Miguino bũnaruni voiteua tatoi ſono votococa, mata võnaca mimochi ranguiŏnixite govoqitenimo xitagauazu, bechini tçumauo taiſuruca, mata ſauanaxito iyedomo nininno vchi izzurenitemo xŏto cu xine axiqi mono naruni voiteua nanito ſube qiya, ſoretotemo ribet ſurucoto canŏmajiqiya ?

X. Core mottomo canyôno ſuxin nari. cacunogo toqu naruni voiteua, Eccleſiano vonſadameno

muneni

muneni macaxe tagaini ſono nacauo ſaquru co tomo canŏ nari. Sarinagara ribetxitemo yono ſitoni mata yoriuŏcotoua canauazu: coremo dŏrini yotteno coto nari. Soreuo icanitoyúni cayŏno itazzuramonoua mata bechino tçumauo motçuto yútomo, mata miguini ſataxe xi tocorono ſucaqi ſõxituo xiidaſubeqini yot te ſutatabi ſono vazauai nacaran tameni ſúſuuo taixezaru yŏnito ſadamevoqitamŏ nari.

D. Core ſuguretaru cotouari nari: ima conoguiuo chŏmonxite ſumiyacani cocorono yamiuo ſaraxi mŏſu nari: tadaimano vonoxiyeno cotouarini motozzuqi xianuo cuuayete miruni ſono ribet yori ideqitaru tocorono ſonxitua bacutaini xite govoqiteni xitagai, miuo voſamuru yori motomeyeru taitocuua naca naca aguete cazôbecarazu. Coreuo motte ichi banno yacuſocuto, mata ſanbanmeno yacuſocumo ſanafada canyô narito yú guiua yoqu ſubet xinu: ima mata ſono nibanno yacuſocuno cotouariuo ximexi tamaye?

X. Core bechino guini arazu, ſúſuno Matrimoni oua vonaruji Deus yori xiſon ſanjŏno tameno võ ſadame nareba, ſono ſamatagueto naru tabonuo imaxime tamayeba nānho tomoni vaga tçumani arazaru tani ſadayeuo ſururu coto mottomo ſucaqi giúbon nari.

D. Cono

D. Cono nanatçuno Sacramentoua goxŏuo tafucaru tameni ſazzucarazuxite canauazaru coto nariya ?

X. Sono vchi ſuyeno nicagiôua Eccleſiani voite naquxite canauanu coto narito iyedomo, men men vagamino nozomi naqereba, vqezuxite canauanu cotoniua arazu. Sonoyuyeua tareni temo are Ordenuo vqeyo, mata fúſuuo ſadameyo tono guini arazu, tada ſonomino nozomini macaxeraruru mono nari. Sareba Baptiſmoto, Pœnitentiano Sacramentouo izzureno Chriſtãmo ſazzucarazuxite canauaza ru mono nari. Core migui cono ſutatçuno Sacramentono vyeuo nobexi tocoroni tçubuſani arauarubexi. Mata Euchariſtiano Sacramentoni voiteua ſunbet aru nenreino monoua Cõ feſſorno ſaxizzuni macaxe, jixetni vôjite ſazzucarubeqi mono nari. Coremo migui Eccleſiano gobãmeno Mãdamentoni aiarauaruru mono nari. Ainocoru ſutatçuno Sacramento Confirmaçanto, Vnçanua miguino Baptiſmo, Euchariſtia, Pœnitentiano Sacramẽto ſodo goxŏno tameni canyô narazuto iyedomo, ſazzucarubeqi xiauaxe, mataua ſazzuqete maximaſuni voiteua, ſazzucarazuxite canauazaru mono nari.

D. Corerano Sacramentoua tabitabi ſazzucari mŏſu coto canŏya inaya ?

X. Bap

X. Baptiſmoto, Confirmaçan, Orden cono mitçuno Sacramētoua fitotabi yori ſocaniua ſazzucarazu: ſono ſocaua tabitabi ſazzucari mŏ ſu coto canŏ nari: nacanimo Pœnitentiato, tattoqi Euchariſtiano Sacramentoua vareraga tameni daiichi canyô naru coto nareba, tabitabi ſazzucari tatematçuru coto moppara nari.

D. Xicaraba Matrimoniono Sacramentomo tabitabi ſazzucari mŏſu coto canŏbeqiya?

X. Tarenitemo ari Matrimoniouo vqetaru tçumano zonmeino aidani bechino tçumauo ſadame, cono Sacramentouo ſazzucaru coto ſucoximo canauazu. Xicaredomo ſúſuno vchi ichinin xiſuruni voiteua, mata bechino ſúſu uo ſadame ſazzucaru cotomo canŏ nari. Sonofoca Extrema Vnçanno Sacramentouo ſazzucaritaru fito ſono vazzurai yori quaiqiuo yete ygo, mata rinjúno toqini voyonde ſazzucaru cotomo canŏ mono nari.

DAIIVNI CONOFOCA

Christanni ataru canyono giôgiô.

D. Cono focanimo nauo Doctrinani ataru coto ariya ?

X. Nacanaca : Misericordiano xosa, Theologalesno Virtudes, Cardinalesno Virtudes, Spiritu Sanctono Dones, Benauentçurança, Confiçanno Orationo coto nari.

IIFINO XOSA.

¶ Iifino xosaua júxi ari : fajimeno nanatçuua xi qixinni atari, nochino nanatçuua Spirituni ataru nari.

¶ *XIQIXINNI ATARV*

Nanatçuno coto.

Fitotçuniua, Vyetaru mononi xocuuo atayuru coto.

Futatçuniua, Caxxitaru fitoni nomimonouo atayuru coto.

Mitçuniua, Fadayeuo cacuxicanuru mononi yruiuo atayuru coto.

Yotçuniua, Biŏninto, rŏxauo itauari mimŏ coto.

Itçutçuniua, Anguiano mononi yadouo casu coto.

Mutçuniua, Toranarebitono miuo vquru coto.

Nana-

Nanatçuniua, Fitono xigaiuo voſamuru coto core nari.

¶ *SPIRITV NI ATARV*

Nanatçuno coto.

Fitotçuniua, Fitoni yoqi yqẽuocuuayuru coto.
Futatçuniua, Muchinaru mononi michiuo voxiyuru coto.
Mitçuniua, Canaximi aru fitono cocorouo nadamuru coto.
Yotçuniua, Toga aru fitouo iſamuru coto.
Itçutçuniua, Chijocuuo yuruſu coto.
Mutçuniua, Proximono ayamari, ſuſocuuo cannin ſuru coto.
Nanatçuniua, Iqitaru fito, xixitaru fitoto, vareraní atauo naſu monono tameni Deusuo tanomi tatematçurucoto core nari.

¶ *THEOLOGALES VIRTV*

desto yu mitçuno jen ari.

Fitotçuniua, Fides tote Deusno vonvoxiye uo macotoni xinji tatematçuru jen nari.
Futatçuniua, Eſperança tote goxŏuo taſucaru beqi cotouo tanomexiqu vemoi tatematçuru jen nari.
Mitçuniua, Charidate tote bājini coyete De⁹ uo gotaixetni zonji tatematçuri, Proximo uomo

uomo Deusni taixi tatematçurite taixetni vomŏ jen core nari.

¶ *CARDINALES VIRTV*

desto yu yotcuno jen ari.

Fitotçuniua, Prudentia tote qenriono jen.
Futatçuniua, Iuſtitia tote qenbŏno jen.
Mitçuniua, Fortaleza tote tçuyoqi cocorono jen.
Yotçuniua, Temperãça tote xiqixinno vyeni chúyôuo mamoru jen core nari.

¶ *SPIRITV SANCTONO*

dones tote von atayeua nanatçu ari.

Fitotçuniua, Sapientia tote guenjeno cotouo vomoi ſague, goxŏno guiuo fucaqu vomõji, agiuaini motozzucaxe tamŏ von ataye nari.
Futatçuniua, Entendimẽto tote, Fidesno vye yori xinzuru cotouariuo yoqu vaqimayuru tameni funbetuo aqirame tamŏ von ataye nari.
Mitcuniua, Conſilio tote, goxóno qeracuni itaranga tameni tayorito naru cotouo yoqu yerabitoru vonataye nari.
Yotçuniua, Fortaleza tote, jenjino ſamatagueuo qengoni ſuxegui, ſono michini todoqu

doqu chicarato, tanomoxiqi cocorouo vocoſaxe tamŏ von ataye nari.

Itçutçuniua, Scientia tote, goxŏno tayorito naru cototo, ſauarito naru cotouo yoqu vaqimayeſaxe tamŏ vonataye nari.

Mutçuniua, Piedade tote, Deusuo gotaixet ni vyamai tatematçuri, Proximono tayorito narubeqi cotouo tçutomuru cocorouo ſuſume vocoſaxe tamŏ von ataye nari.

Nanatçuniua, Timor Dei tote, Deusuo gotaixetni zonjitatematçru vye yori, ſomuqi tatematçurubeqi cotouo ſucaqu voſore ſaxe tamŏ von ataye nari.

¶ *BENAVENTVRANCA VA*

yatçu ari.

Fitotçuniua, Spirituno finjaua tennocuni ſono fitono naruni yotte quaſô nari.

Futatçuniua, Nhúua naru monoua chiuo xindai ſubeqini yotte quaſô nari.

Mitçuniua, Naqu monoua nadame yorocobaxerarurunì yotte quaſô nari.

Yotçuniua, Iuſtitia tote goxŏto jenno qicat aru fitoua bŏman ſaxe tamŏbeqini yotte quaſô nari.

Itçutçuniua, Iifi aru fitoua von jifiuo vqubeqini yotte quaſô nari.

Mutçuniua, Cocoro qiyoqi fitoua Deusuo mi tatematçurubeqini yotte quafô nari.
Nanatçuniua, Buji aru fitoua Deuſno vō co to yobauarubeqini yotte quafô nari.
Yatçuniua, Iuſtitia tote goxŏto, jenni taixite xebameraruru cotouo xinogu fitoua tēno cuni ſono fitono naruni yotte quafô nari.

¶ *AYAMARI NO ORATIO.*

Banji canai tamŏ Deusno fajime tatematçuri, itçumo Virgēno Sancta Maria, San Miguel Archanjo, San Ioan Bautiſta, tattoqi Apoſtolono San Pedro, San Paulo, moromoro no Beato, mata vonmi Padreni cocoro, cotoba, xiuazauo motte vouoquno togauo vocaxeru cotouo arauaxi tatematçuru : core vaga ayamari nari, core vaga ayamari nari, vaga ſucaqi ayamari nari. Coreni yotte tanomi tatematçuru, itçumo Virgenno Sancta Maria, San Miguel Archanjo, San Iōa Bautiſta tattoqi Apoſtolono San Pedro, San Paulo moromorono Beato, mata vonmi Padre vaga tameni vareraga vonaruji Deusuo tanomi tamaye. Amen.

FINIS.

THE CULTIVATION

OF

BAMBOOS IN JAPAN

BY

SIR ERNEST SATOW, K.C.M.G.

THE ASIATIC SOCIETY OF JAPAN

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Curtis.

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The asterisks denote doubtful species and sports.

List of Illustrations (drawn in colours from nature by Watanabe Kuwatarō).

Arundinaria	hindsii
,,	hindsii var. graminea
,,	japonica
,,	Simoni (2)
Bambusa	Alphonse-Karri
,,	marmorea
,,	nana
,,	Senanensis
,,	veitchii
Itanchiku or	*Madara-dake*
Phyllostachys	aurea
,,	bambusoides
,,	Castillonis
,,	Henonis
,,	Marliacea
,,	mitis
,,	nigra
,,	Quilioi (2)
,,	ruscifolia
Tora-fu-dake	

N. B. The drawing of Inflorescence of Phyllostachys Quilioi is from a specimen kindly given me by Professor I. Matsumura of the Imperial University, Tōkiō. E. M. S.

Minutes of the Meeting of the Asiatic Society of Japan at which the above paper was read. Page i.

INTRODUCTION.

A great deal has been written about the bamboo from the economic aspect, and its esthetic value has been frequently dwelt upon by the authors of books of travel. The bamboo is a familiar object in the Japanese landscape, in *kakemono* and on the tables of epicures. Yet it is seldom to be found in the gardens of foreign residents in this country, and only recently has it been cultivated in England in the open air. For a long time it was supposed that the climate of Great Britain was too raw and cold for such delicate plants. But within the last thirty years it has become rather the fashion to grow bamboos, and horticulturists are now eagerly seeking for hardy species. To Japan they have naturally turned, because its climate, though possessing on the whole a higher summer temperature, is subject to correspondingly greater cold and more frequent frosts in winter. The result has been in the highest degree successful. In a garden situated almost in the heart of the midlands, close to the junction of Oxfordshire, Worcestershire, and Glostershire, and not far from Stow-on-the-Wold, noted for the severity of its winter climate, some fifty species have been found to flourish exceedingly well, though of course not reaching the stature and dimensions they do in this country. Of these a very considerable number have been introduced from Japan, though not originally natives of this country, while others have found their

way to Europe from China and the Indian hill-districts. This cult of the bamboo has given rise to a considerable export business from Tōkiō and Yokohama, and it may interest some of my readers to know that it is perfectly easy to transport properly prepared plants from this country to England through the tropics, and that every year more of these elegant plants are being sent out by florists.

My object in preparing this paper has not been to give an account of the uses to which the dry cane may be turned, but rather to supply information that may be useful to cultivators of the living plant, and in some cases to furnish the means of determining the right nomenclature of those already introduced into our home gardens and parks.

The following pages mainly consist of a translation of the Nihon Chiku-Fu, or Manual of Japanese Bamboos, by the late Katayama Nawohito. It was published in 1885, and a Dutch translation with illustrations was prepared some years ago by Mons. Leon van der Polder, Secretary and Interpreter to the Netherlands Legation in Tōkiō. A French translation also was made by him, but still remains in manuscript. A new version in the English language, it seemed, might not be regarded as superfluous. Some omissions have been made of unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed, used as food in years of scarcity of rice in mountainous parts of the country. Care has been taken to follow the text as closely as possible, but in doing so the translator has naturally failed to produce an elegant version, and he may sometimes appear to have missed representing the author's

exact meaning. For this his excuse must be the long interval during which other occupations prevented his continuing those studies which were formerly the constant delight of his leisure. As the Japanese author evidently based his work, which it would be scarcely unfair to call a compilation, on an earlier and more elaborate book, the Kei-yen Chiku-Fu of an anonymous writer, the latter has been compared throughout, and extracts from it have been given where necessary. Here and there a note derived from personal examination has been added.

The labour involved in the preparation of this paper would certainly not have been undertaken but for the recent publication of the "Bamboo Garden" by Mr. A. B. Freeman-Mitford, by whom the translator was inoculated with the bamboo-growing mania. In that work will be found descriptions of many of the species mentioned by Katayama, as they have been grown by him in central England. But the difference of climate and soil gives rise to considerable variety in the bamboo, especially as regards size. It is well known that many plants thrive better when naturalized in a foreign country than they do in their native habitat, especially when care is bestowed on their cultivation, whereas when left to develop spontaneously they fail to attain that luxuriance of growth for which they are really adapted. Of such plants Rosa rugosa, the *hama-nasu* of Japan, is a familiar instance to those who have tried it in gardens in Tōkiō, where it is a wretched stunted bush, or have seen it straggling along the shores of the north west coast of Japan or on the island of Hokkaidō. The Oleander on the other hand may be seen attaining the size of a

tree in Japan, whereas in its native stream-beds in Morocco it does not exceed the dimensions of a large shrub. The Berberis Thunbergii or *kotori-tomarazu* grows more luxuriantly and develops a much richer colouring in England than it does in its native haunts in Japan. It must be admitted, however, that most of the Japanese bamboos cultivated in England are far from reaching the size they do here, and this is especially the case with those which, though long ago naturalized in Japan, are nevertheless exotics. In fact they are sometimes scarcely recognizable, and I have had pointed out to me as *mōsō-chiku* (Phyllostachys edulis, or mitis) a plant which presented, as far as I could judge, none of the characteristics which distinguish that species. Under such circumstances it is not to be wondered at that gardeners and cultivators should find it difficult to determine the plants which are sent to them from this country. They arrive usually in poor condition and three, perhaps four, years may elapse before they develop sufficiently to allow of their being recognized. In the meantime however they have been named by the dealers, sometimes in a manner that leads to great confusion. Often the labels become illegible in transit, or being detached by accident, are afterward assigned to the wrong plants. Hence, as the reader who consults Mr. Mitford's book will learn, there exists a considerable amount of uncertainty as to the proper scientific equivalents of the Japanese names, which is further increased by the multiplicity of synonyms given to them here. It seems for instance highly probable that the *hakone-dake*, *shino-dake*, and *mejiro-dake* are one and the same plant. Of these the first name has been given by dealers to the canes which are obtained

from the mountainous district known as Hakone. But the people who cut and send them to market do not know them by that designation. To them they are *onna-dake*. Close by Atami, however, what certainly looks like the same plant, slightly altered in certain of its dimensions by difference of soil and elevation above the sea, is called *mejiro-dake*, and sometimes *mejiro*. Another species is called *medake* or *onnadake* at the caprice of the person speaking of it. Then there is the multiplicity of garden varieties, which have rather hastily, it would seem, been assumed to be distinct species, the number of imaginary bamboos treated of by the native botanists, and perhaps in another case, though of that I do not pretend to speak with authority, two entirely distinct species have been confounded, one being treated as a mere variety of the other. To present therefore to European collectors and botanists as full an account as possible of each species known in this country, in which the characteristics are described with as much accuracy as is ordinarily attainable, so that they may possess a basis of comparison with the plants under cultivation at home, cannot be altogether useless.

After having spoken of Mr. Mitford's book, it would be unfair not to acknowledge the merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tōkiō.. Published in 1895, it contains the names of all the botanical species known in this country, and not properly to be excluded as exotics, distinguishing as far as possible the indigenous species from those which have been cultivated for so long a time as to be fairly regarded as naturalized.

Professor Matsumura's work gives the names of 22 species of Bamboo distributed under the genera Bambusa, Arundinaria and Phyllostachys. Of the first he enumerates eleven, of the second three and of the last eight. Out of all these, however, it turns out that only five or six are to be regarded as indigenous, the rest having been introduced at various times. Although most of the economic species have become so thoroughly naturalized that they can withstand the severity of a Japanese winter as far north as Nikkō and even further, and an altitude of 2000 feet above the sea, one or two, such as the Bambusa vulgaris or *taisan-chiku*, are not strictly hardy here, and less so in England. Professor Matsumura's scientific names in some instances disagree with those given in the list at the end of Mr. Mitford's book, and therefore in the following paper when the Japanese name heads a section, both the specific names have been given, distinguished by initials. In some cases it will be found that no Latin names have as yet been assigned, and it may be that the Japanese names merely represent garden varieties. There is good ground for believing that in one case, Phyllostachys heterocycla, what is merely a sport, or perhaps even an artificially produced deformity, has been dignified by a specific name all to itself.

We learn from Mr. Mitford that Bambusa is distinguished from the other two Japanese genera (including naturalized species) by the possession of six stamens, the others having only three. Unluckily, however, we are here confronted by a practical difficulty, namely that most bamboos flower very rarely, and as far as is known, of the native Japanese species only the dwarf-bamboo (*kuma-zasa* or Bambusa Veitchii) and the *suzu-*

take (Bambusa senanensis) blossom from year to year. The exotic and naturalized species, with the exception of the *madake* (Phyllostachys Quilioi), *mōsō* (Ph. mitis) *ha-chiku* (Ph. Henonis) and *kan-chiku* (Bambusa marmorea) probably do not flower at all in Japan, at least in the central regions of the country. Hence it is scarcely likely that in the case of those species of which the genus is as yet doubtful any opportunity of determining it will occur for many years.

Mr. Mitford has pointed out to me that Phyllostachys is generally to be distinguished from Arundinaria by the groove that runs along one side of each internode from the insertion of the branches up to the next node above, while the Arundinarias exhibit a smooth cylindrical stem without a groove. The absence of a groove by itself is not, however, sufficient to warrant us in saying that a species belongs to the Arundinarias, for the *shino-dake* (alias Hakone-dake), *kumazasa*, *suzutake*, *hō-ō chiku* and *suwō chiku* all present this characteristic, though ranked as Bambusae, and with respect to one of them, namely the *kumazasa*, I can vouch for its being correctly named Bambusa, for it bears six stamens. I observed this fact in my own garden at Chiuzenji in the summer of 1898.

Perhaps one of the most permanent characteristics of any Bamboo is the form of the sheath, with its attendant pseudophyll. It is true that the proportion between the length of the sheath and pseudophyll varies according to the part of the stem examined, but the general outline is the same, and the form of the base of the pseudophyll, the presence or absence of hairs, do not vary. Hence, most bamboos may be recognized at once if a young shoot can be secured before the sheath has

fallen off, or in the case of those which have persistent sheaths, before the pseudophyll has been lost. Phyllostachys loses its sheath very early, always in the first year, sometimes as soon as the culm has reached its full height. On the other hand the sheath is very persistent in the case of the Arundinarias and the Bambuseae, sometimes remaining for two or three years. The reason of this is the extreme tenacity with which it embraces the stem, rendering its separation very difficult.

Another point to be noticed is that the Arundinarias develop their branches beginning from the top, and descending the stem, while Phyllostachys develops the branches from below upwards.

What has been referred to as a pseudophyll may be regarded as a false leaf; it increases in size towards the top of the culm, and the last three or four present the appearance of true leaves. But they fall off at the end of the year, when the branches begin to develop. As a general rule the younger the plant, the larger are the dimensions of the leaves, and it is not until the third or fourth year that the leaves are reduced to their proper size. Hence the size of the leaf, not being a constant fact, cannot be relied on for assistance in determining the name of the plant. It may be remarked in passing that this difference in the size of the leaves on a young and on an old plant is by no means confined to bamboos. It is particularly to be noticed in the case of the *kiri* (Pawlonia imperialis). The leaves developed on a first year's green stem are many times larger than those borne on a mature tree that has a woody stem encased in bark.

Another point that assists us in identifying the genus is

the form of the joint or node. In some species this is very prominent, and as the Japanese author observes, resembles a crane's knee, while in others it is almost level with the rest of the stem. To the former class the Japanese give the name *o-dake* or male, to the latter that of *me-dake* or female bamboo, and the distinction is not a bad one, corresponding as it does to the difference in robustness and power of resistance that distinguish them. It may also be observed that as a rule the prominent node is a feature of the genus Phyllostachys, the smooth being characteristic of the Arundinareae.

It is not proposed, however, in this paper to go further into botanical questions, which may be studied to advantage in Chapter 5 of "The Bamboo Garden."

It was stated above that professor Matsumura enumerates 22 species of bamboo known in this country, only seven of which he apparently regards as exotic, though I think that the estimate should be larger, and one of his list, Phyllostachys heterocycla, the so-called *kikkō-chiku*, must be regarded as a mere 'sport,' while Arundinaria Hindsii seems to be properly separable into two species, or at any rate well established gardeners' varieties. The Japanese author whose work is translated in the following pages has a list of 51 sorts, but of these at least a dozen are either doubtful species or mere 'sports,' leaving only 39 real species. Out of these I have twenty growing in my own garden or in pots, but mostly in the ground, and doing fairly well.

Of the bamboos grown in Japan three only usually attain a great size, the *mōsō*, *madake*, and *hachiku*, all of which are valuable for economic purposes. The first supplies the bamboo

shoots used as a vegetable, the second is commonly employed for water pipes, scaffolding poles, roofing poles, and many other purposes, being perhaps the commonest of all, the third though less common being equally adaptable to the same uses. The first is often denoted the feathery bamboo by foreign residents, from the manner in which its plumes bend over, and the yellow stem and yellowish-green foliage render it a picturesque object in the landscape. Of the larger species it is certainly the most decorative. Next to it in point of beauty I am inclined to place the *tai-min-chiku*, which also has a drooping habit, and perhaps the *kanzan-chiku* on account of the deep green of its tall, straight stems. The latter is much planted in Japanese gardens. If the sheaths, which are very persistent, are stripped off by the gardener, it looks better than when left in its natural state. *Nari-hira-dake* is also much planted in Japanese gardens, perhaps on account of the name, which is that of a celebrated poet and devoted admirer of the fair sex. That *yadake* should also be a common ornament of Japanese gardens is perhaps somewhat surprising. The very persistent sheaths are certainly not a beauty, and the only point that recommends it to us is the bushiness of the head. *Hotei-chiku* is probably cultivated for the sake of the great variety of the deformed stems. Of the dwarf bamboos the *kumazasa* is a great favourite. In the spring it puts forth new fresh shoots, which bear bright green leaves, but when the frosts of winter come on, these begin to decay from the edge, until in the following spring they present that curious appearance so much appreciated by Japanese artists, and so often imitated in metal work. It is a most useful plant for covering banks under

trees, where nothing else will grow but weeds. Smaller varieties are also seen in Japanese gardens growing on the ornamental rockwork. *Kimmei chiku, suwō-chiku, okina-dake* (a rare sort) and *taisan-chiku* are usually grown in pots. They are all more or less delicate plants. *Taisan-chiku* will not bear exposure to the cold of a Tōkiō winter, and must be placed in a greenhouse as soon as the frosts begin. The first two, if protected from the north wind and from frost, may be left out in verandahs with a southern aspect, but if planted in the open ground are liable to lose their foliage. But they are beautiful varieties for the decoration of interiors, and on that account should not be neglected. *Bungo-zasa* and *hotei-chiku* if carefully trimmed make excellent hedges, but the latter is apt to send out spreading roots in all directions, and so requires to have this disposition severely checked. *Kanchiku* grows best in a moist situation, and is therefore not usually available in gardens. The square bamboo, *shikaku dake*, the black stemmed *kuro-chiku* and the grooved bamboo *shibo-chiku* are curiosities, which a collector will do well to plant here and there, but they are not adapted to landscape gardening. Gardeners' varieties of *Hakone-dake, Kan-zan chiku*, and *Bungo-zasa*, bearing leaves variegated with white, are sometimes to be met with, but they are mostly delicate plants. Of species described by the author other than those here mentioned few have come under my notice, and it is probable that they are not to be found, at least in Tōkiō or Yokohama nurseries.

NIHON CHIKU-FU.

OF THE BAMBOO IN GENERAL.

The Bamboo has many Japanese and Chinese synonyms. Of the former there are *Chihiro gusa* (thousand fathom plant), Kawa-tama-gusa (river-gem-plant), Yū-tama-gusa (evening-gem-plant), Ko-yeda-gusa (small-branch plant), Takasa (tall plant), of the latter 'This noble-one' (此君), 'Rain and wind swept noble-one (瀟洒君), Hu-lu-sun (戶籍孫),[1] enveloped knot noble-one (抱節君).[2] Its Chinese name is *Chuh* and in Korean it is *tai*, the European word is *bamboo*. In the Linnean system it belongs to the first order of the 6th class, and in the natural classification it belongs to the 10th family of the Gramineae. An evergreen endogenous plant, its common scientific name is Bambusa graminea.

The Chinese character 竹 is a pictorial representation. According to Kaibara in his "Japanese etymology (日本釋名)," *take* is from *takaki*, tall, *ke* and *ka* being interchangeable, the derivation thus being perfectly natural. There are a great many varieties of bamboo. The Japanese Encyclopaedia' (和漢三才圖繪) estimates them at sixty one, while the Pi-

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[1] My inquiries as to the meaning or derivation of this name have been fruitless. [Trans.]

[2] All of these are poetical names. In common usage there is *take* in Japanese, *Chu* in Chinese, alone. [Trans.]

ch'uan Hwa-ching (秘傳花鏡) enumerates thirty nine. Those known to exist in Japan exceed fifty in number. Both in Japan and China a large number of works have been written on the bamboo from first to last. But while some are confined to its description from the side of horticulture and floriculture, and others go no further than the names and descriptions of species, or merely furnish pictorial representations, no book exists upon the cultivation of the plant. We have therefore, in spite of our incapacity, ventured to bring together what is to be found in various works and the results of our own limited experience.

The uses of the bamboo, of whatever size, are extremely numerous. The callings of the agriculturalist and artizan in recent times have made rapid progress, and the applications of the bamboo in the arts have increased correspondingly. The sales in Tōkiō alone (we quote from the statistics collected in 1878) were 134,144 bundles of bamboos of all sizes, the value being 126,380 silver dollars. The extent of its use may be inferred from these figures, and the best method of its cultivation has become a subject of constant inquiry. We shall begin therefore by describing species noted for their numerous useful applications, and then proceed to speak of the varieties.

The bamboo flourishes best in a warm climate, but owing to the progress made in recent times in the methods of cultivation it has become possible to grow it in colder regions.

Bamboos may be broadly divided into two classes, firstly

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[1] A Chinese work, in six volumes; the preface is dated 1688.

those which can be utilized for various purposes, secondly the decorative varieties, suitable as ornaments for our gardens and the gratification of the eye.

Dr. Dupin a Frenchman once observed to me that while many plants grow with great rapidity, none is comparable to the bamboo in this respect. It will grow as much as six feet or more in a single night. When the sprout is still tender, it draws its nourishment from the rhizome, but in a few days reaches a height of from eight to ten feet. As soon as it becomes able to absorb moisture from the ground through its fibre-like roots, its rate of growth becomes more energetic, and each internode rapidly lengthens, so that in a single night it will grow as much as six feet. In the case of trees, however, the most rapidly growing species do not grow more than six or seven feet in a whole year. Till ten years after planting, even a plantation for firewood or charcoal will not yield any return. But the bamboo, if planted in suitable soil and properly cultivated, in a few years becomes a dense thicket and can be annually thinned out, so that the profit in a single year is equal to that obtained from other plantations in ten or fifteen times that period. The prices and profits of bamboos are here given for the information of those interested in planting.

size.	price.	number.
circumference 1 ft. and over	1 dollar	1
,, 8 to 9 *sun*[1]	,,	2
,, 7 *sun*	,,	4

[1] *Sun* = 1.19 Engl. inches.

circumference 6 *sun* 1 dollar 6

,, 5 *sun* ,, 10

the value per *tan* (¼ acre) of a plantation of bamboos of 5 *sun* circumference at most, 10 dollars.

ditto 6 *sun* ,, at most, 30 ,,

,, 6 *sun* ,, and upwards 50 ,,

The above represents the average annual yield from the culms, young shoots, and sheaths of *madake* (Phyllostachys Quilioi) and *ha-chiku* (Phyllostachys henonis). The culms of *goma-dake* (Phyllostachys nigra) and the young shoots of *mōsō-dake* (Phyllostachys mitis) show an even greater profit. Consequently whether planted at the foot of hills, in valleys, by ponds, by the side of streams, on moorland, in gardens, on banks of rivers and reservoirs, the bamboo is a source of considerable profit. When planted in our gardens or under our windows, its sombre green and grateful shade afford us delight. In pots its elegance is worthy of admiration, and its close neighbourhood casting a verdant shade on our dwellings protects us from sickness and refreshes our energies. We must acknowledge that learned and simple are justified in their appreciation of it. One of the ancients said "How can this noble plant be dispensed with for a single day?", and I, in compiling this little book, say the same.

BAMBOO SHOOTS.

Take-no-ko, takanna, karatama, suzu-no-ne are Japanese names for the young shoot. In Chinese it is written 筍 or 笋, and has half a dozen synonyms. The Japanese Ency-

clopaedia observes that the shoot after sixteen days growth resembles the parent plant, whence the name 如母草 (plant like its mother). The same work informs us that the bamboo is of either sex, which can be detected from the first branch it puts forth. Those which grow in pairs are invariably female. It puts forth sprouts, and those soft ones which are dug up when the root-stock is spreading are called root-stock sprouts. Those which are dug up at the root of a full-grown bamboo in winter, before they appear above ground, are called winter sprouts, and are much appreciated. The same work states that the consumption of bamboo sprouts is like compounding medicine, fixed rules must be observed in order to benefit by it, otherwise they are harmful. In digging them up wind and sun should be avoided, for if they be exposed to the sun the core becomes hard. If water is admitted the tissue becomes tough. The flavour is developed by boiling after the skin has been removed. If cut with a knife while yet raw it loses its softness. It must be boiled long. Eaten raw it is decidedly unwholesome. Such as have an irritating taste are bad for the throat, and they must first be thoroughly boiled with wood-ashes over and over again to remove this irritating quality. The sprouts of the *madake* (Phyllostachys Quilioi) are esteemed the best.

But the pole is the most important part of the *madake*, the shoot being of less value. All the books say that its shoot is bitter, and yet the flavour of the shoot of this species surpasses that of any other. It is therefore called the 'bitter-sweet shoot.' The inhabitants of Tōkiō do not eat the *madake* shoot if gathered after the beginning of July, on the ground

of its being unwholesome, while the Kiōto people regard the pole of a bamboo that has sprouted after that date as inferior, and they use the shoot for food instead of letting it grow up. This is merely a difference of opinion between the East and West.

However the *madake* is principally to be valued for the pole, and its use as food is of secondary importance. No bamboo has such a large and succulent shoot as the *mōsō-dake* (Phyllostachys mitis), and it is better to plant this species if the object is to make money out of the shoots. The virtues and preparation thereof will be found in the section dealing with the *mōsō-dake.*

BAMBOO BRANCHES.

These are used for fencing, for making brooms, for fish stews,[1] as poles to support climbing plants and a multitude of other purposes.

In modern times the saltburners regard the finer branches of the bamboo as the best for covering the boilers. They say that the boiling point is sooner reached, and that they are more durable.

The branches of *nara* (Quercus glandulifera), *kash* (Q. acuta) and *keyaki* (Zelkowa acuminata) are used as stakes for the green seaweed known as *nori* (Ang. laver) to attach itself to, but they are of no use after the first year, whereas bamboo branches not only last for three years, but also the

[1] Boxes or cages constructed so as to float in water, and used for keeping live fish in till required for the table.

nori which adheres to bamboo branches of two years old and upwards is said to have a better colour.

In the oyster culture bamboos with their branches attached are planted for the oysters to fix themselves on. The branches of ordinary trees soon decay, but not so those of the bamboo, which are therefore better for the purpose. There is the additional advantage that the oysters can be more readily detached from them, and they last longer.

For collecting *igisu*,[1] the branches of the *madake* are cut off in June, and a bundle made of thirty or forty, weighted with stones. The apparatus is then sunk in the sea, and the weed which is found to have collected on the branches when they are hauled up is collected and prepared for the market.

BAMBOO SHEATHS.

The sheaths of the *madake* are of a light yellow[2] colour, with black spots. In size they range up to 1 foot 5 or 6 *sun* in width, and over two feet in length. Their use is manifold, for making hats, sandals, sandal-thongs, burnishers or the block-printer, as wrappers for meat, poultry, fish, cakes, vegetables and fruit. There are some thirty or forty dealers in bamboo sheaths in Tōkiō alone, and the quantity annually dealt in may be estimated by tens of thousands. For the soles of the best class of bamboo-sheath sandals and of wooden clogs the smaller sheath of bamboo branches, commonly known

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[1] Ceramium rubrum (Rhodophyceae), a red seaweed.

[2] That is, when dried; while fresh they are rather of a light brown, the pseudophyll or blade green with a purple edging. [Trans.]

as *eda-gawa*, is preferred. Its colour is pure white. It was used for the class of sandals formerly known as *setta* and the soles of what are now called *geta* (wooden clogs). Bamboo sheaths are treated at length under the section *Kawa-shiro-dake.*

JOINTS OR KNOTS.

According to the Japanese Encyclopaedia, knots are the points at which the internal communication of the bamboo is interrupted. The Sōmoku Shō-fu (草木性譜)[1] asserts that the knots of the bamboo are affected by the waxing and waning of the moon. If cut during the first ten days of the moon the centre of the septum is found to be convex: if cut during the next ten days flat, and during the last ten concave. If cut at the full or new moon, it is likewise flat. It is added that experiment shows that the male[2] bamboo generally has the septum concave, the female has it convex. The vulgar belief is that professors of the tea-ceremonies in cutting tea-scoops, and professors of flower-arrangement in cutting their bamboo vases, are guided by this theory. But the experiment has been tried of cutting stems of bamboo both before and after the 15th day of the month. On splitting them it was found that some of the *septa* were convex and others concave, while others again were flat. There was no uniform rule. Both young and old stems were examined, and it was found that the first seven or eight knots

[1] 3 vols., 1827. The passage referred to is in vol. III. f. 26 v.

[2] The expressions 'male' and 'female,' as usually understood in botany, are not correctly applied to the bamboo. But as used in Japanese they respectively indicate bamboos that have prominent nodes and flat nodes; or as we might perhaps say, the genera Phyllostachys and Arundinaria.

above the root had flat *septa*, the next two or three were convex, the next five or six were either flat or concave. The same result was obtained by cutting up some young shoots. There is of course no reason why, after the shoot has grown and matured into a stem hard throughout, the septa should change their form with the phases of the moon. It cannot be denied that her influence is felt in the case of living animals such as crabs and crayfish, which grow fat or lean with the waxing and waning of the moon, but it is impossible that the septa of the bamboo should undergo a similar change. All that can be said is that the common people give currency to extravagant absurdities.

THE ROOT.

According to the Chu-pu Siang-lu (竹譜詳錄)* bamboos have two sorts of roots. Firstly, those which spread send out underground stems the first year, from which the shoots and upright stems are developed the following year. Secondly, the cæspitose kinds, without waiting to send out roots, put forth shoots every year which form culms, but in their case the branches and leaves are not developed till the following season. The former class are those that have a creeping root-stock, from the nodes of which spring the shoots. To this belong the *madake*,[1] *hachiku*,[2] *mōsōdake*,[3] *medake*,[4] *kanzan-chiku*,[5] *Hakone-dake*,[6] *nezasa*,[7] *goma-dake*,[8] *kan-chiku*,[9] *Hotei-chiku*,[10] *suzu-dake*,[11] *kumazasa*,[12] and *Bungo-zasa*.[13] If the rhizome of any of

[1] Phyllostachys Quilioi, [2] P. Henonis, [3] P. mitis, [4] Arundinaria japonica, [5] A. Hindsii, [6] Bambusa Laydekeri, [7] [not identified] [8] P. nigra, [9] B. marmorea, [10] P. aurea, [11] B. Senanensis, [12] B. palmata. [13] P. ruscifolia. F. M.

* A Chinese work on bamboos.

these kinds be transplanted when the shoots are just springing, they will invariably do well. The cæspitose kinds are such as shoot up either from the top of the root of the parent plant, or from its end, or from a knot on the stem, such as the *taizan-chiku*,[1] *Hōrai-chiku*,[2] *kōkō-chiku*,[3] *Shakotan-chiku*[4], and *Kanayama-dake*. Some of the *me-dake*[5] sorts likewise belong to this class, which can easily be propagated by transplanting three or four old or new stems of the parent.

Even in the case of the *mōsō*, *ma-dake* and *ha-chiku*, which produce a large stem, the shoot comes originally from a very small knot on the root-stock, suddenly developing in size when it has attained a growth of about an inch. In most cases, while yet underground, from six to a dozen of the knots will throw out thick bundles of fibre-like roots, the knots being quite close together, and these fibre-like roots being produced in great number. Those which are grown in poor soil, or which though having only creeping root-stocks, send up comparatively slender stems, generally have six underground knots. The *me-dake* and the caespitose species have from three to nine subterranean knots, the rest being above ground. If the depth of soil is so little as not to allow of these fibre-like roots growing naturally, they sometimes develop above the surface. For plantations of such species, it is best to lay down more soil.

The development of the bamboo is said to be on the ternary system. The stem attains maturity in three years, and attains old age in six. After thirty or sixty years as the case

[1] Bambusa vulgaris, [2] Bambusa nana (M.) disticha (F. M.), [3] [not identified] [4] Arundinaria metallica. According to Mr. Freeman-Mitford this and the next name are synonyms for one species. [5] Arundinaria japonica.

may be it flowers and produces seed. The number of the knots is also divisible by three. The shortest underground roots have three or six knots, the deeper ones nine or twelve. The whole number of knots in the longest stems is sixty, sixty three, or sixty six. No matter what the height may be, in nearly all cases the knots will be numbered by threes.

THE LEAF.

In Chinese medicine the leaf of the bamboo has been used as a lotion for the eye. We are not aware whether this practice is observed any longer, but it is quite possible that the virtues of the leaf may come to be utilized more and more. In growing ginger and *miōga* (Amomum miōga) if bamboo leaves are used as a covering to protect the root from the direct rays of the sun, the colour will be a brighter red, and a better price will be obtained. If the branches are piled up after the bamboos have been cut and the leaves allowed to fall off and then collected, they will make an excellent manure not only for spreading about the plantation, but also for application to rice fields and arable land in general.

MADAKE (*Phyllostachys Quilioi* F. M.)

Another name of this species is *niga-dake* (the old name is *kawa-dake* 川竹 or *ko-kawa-dake**). The Chinese name is 苦竹 (i.e. *niga-take* or bitter bamboo). It is also vulgarly known as *gara* or *kara-take*. The Japanese Encyclopaedia explains *ma-dake* to mean *ma-kawa-dake*, i.e. true-sheath-bamboo, which in Japan has been understood as *kawa-dake* i.e. river-

* This is denied by the author of the Kei-yen Chiku-Fu, a most painstaking work on bamboos. Unfortunately it has never been printed.

bamboo. It adds that the shoot has a sheath variegated with purple, and its flavour is bitter; the stem is green, the internodes comparatively long. The largest are as much as 1 foot 6 *sun* in circumference, sixty or seventy feet in height. One variety of this bamboo grown in poor soil is no more than three to four *sun* in girth, and twenty feet in height. Its nodes are large and the longitudinal grooves deep. It is used for fencing or blinds, for stands (called *mogari*) on which dyers spread cloth for bleaching. Thus far the Encyclopaedia.

The name *gara-take* is perhaps a corruption of this word *mogari*, and the transcription 唐竹 (*kara-dake*) is probably an error based on this assumption.

From the *Kei-yen chiku Fu* (桂園竹譜) and other books it would appear to be uncertain whether the *madake* is indigenous to this country, or was introduced from China at an early period. It is the most useful of all the bamboos grown in Japan. The size varies according to the quality of the soil in which it is grown. The internodes of the smallest examples are from four to five inches in length, those of the largest specimens from a foot and a half to two feet. The number of knots from the root to the tip of the stem is sixty, sixty-three and even sixty-six in the longest examples.

EXTRACT FROM THE KEIYEN CHIKUFU
MADAKE.

This bamboo does not attain any great size near Tōkiō, but at Ōme, Nerima mura, and near Matsudo in Shimōsa it grows to a height of thirty or forty feet with a girth of over a foot. For two or three feet above the ground the nodes are close together, just as with the *hachiku* (Phyllostachys Henonis), but above that they are further apart than in that species. The shorter internodes are from four to five *sun* in length, the longest from a

foot to a foot and five or six *sun*. The formation of the nodes is the same on both stem and branches, but while the upper ones are prominent the lower ones are very inconspicuous. Unlike those of the *hachiku*, the stem nodes are prominent, those of the branches not so well marked. Culms over ten feet in height do not begin to branch before the 17th or 18th node from the ground, smaller ones from the 8th or 9th, or in the case of very small and slender stems the branching may begin from the fourth or fifth.

Sometimes the branch is solitary, followed by pairs at the succeeding knots, sometimes there are pairs from the beginning, without any solitary ones. It differs from the *hachiku*, however, in bearing at several of the lower nodes a small yellowish bud about one-tenth of a *sun* in diameter. When the old stems of previous years begin to put forth their new leaves, this yellow bud swells into a small green sprout, andd evelops into a new branch in addition to the old one. The branch produced in this way is generally solitary. The consequence of these yellow buds is that though the nodes nearer to the ground be without branches or leaves, the stem is grooved all the same, differing totally in this from the *hachiku*, the stem of which is perfectly round at that point. The presence of a white dust on the stem below each node is alike in both of these bamboos. The leaves grow in threes, fours, fives or sevens, and are larger than those of the *hachiku*. At the base of each leaf are found hairs two or three tenths of a *sun* in length, and of a yellowish brown colour, somewhat finer than those inserted close to the tip of the sheath. When in the course of time the culm becomes ripe, the branches and twigs, which about the fourth month should send forth new leaves, assume a pendulous position, and seen from a distance resemble the seeding of the dwarf bamboo (*sasa*). The pipe of the *madake* is thicker than that of the *hachiku*, and is of firmer texture. This species was always preferred for the construction of bows. The sprout comes up a month later than that of the *hachiku* (say in June), and the sheath is marked with purple blotches.

The growth of the *madake* in very rapid. A shoot in my own garden that was 4 ft. 9 in. high on May 13 had attained 7 ft. 5 in. on the 17th, the growth on successive days in the interval being 10 in., 5½ in., 8 in., and 8½ in. respectively. [Trans.]

SUITABLE SOIL.

The best soil for planting the *madake* is one composed of rich loam, sandy clay and sand mixed. The smoothness and

MADAKE
(PHYLLOSTACHYS QUILIOI)
Inflorescence . November 1899

Draft

hardness of the cuticle are produced by silica. Chemists tell us that the ash of the bamboo is rich in silica. Hence a deep loamy soil mixed with sand and gravel is to be preferred. Damp soil and hard stony ground are bad. This bamboo may be grown by the side of streams, on high land, open plains, slopes or steep hills, but it is best to plant it in a warm situation with a wood or hill to the south west to serve as a natural screen from the wind.

MANURE.

The dead bodies of dogs, sheep, cats, rats and other animals, the skins, bones and hoofs of cattle and horses, are the best for this purpose. Decayed rice and wheat plants, rice and barley bran, and other vegetable matter, ashes, the contents of the dust-bin, rotten compost, stable litter, the dung and urine of men and horses, and lime where the soil is not sandy, may all be used. Seaweed, fish-washings and kitchen salt do not suit the bamboo. It is stated that the whole plantation will die off if the washings of *arame*[1] or buckwheat husks are applied.

TRANSPLANTING.

For this purpose a spot must be selected presenting no obstacles to the bamboos spreading freely in every direction. It is advisable to choose from two to five healthy stems of from two to three years old with one or two of this year's growth, care

[1] A seaweed, Ecklonia bicyclis.

being taken to avoid injuring the creeping root-stock which is transplanted along with the canes. The 13th day of the 5th moon according to the lunar calendar, which is called the drunken day of the bamboo or the bamboo's day of bewilderment[1], is said to be a good moment, but any time before the appearance of shoots above ground, and excepting mid-summer and mid-winter, will do. The rainy season (*bai-u*), any rainy day, in fact, or before rain is especially suitable. A temperature of more than 45° Fahr. or 7° Celsius is considered everywhere desirable. A hole three feet[2] square should be dug, at the bottom of which bran, paddy husks, wood ashes, decayed leaves, stable manure, rotten compost, human manure or horse droppings that have been kept for some time, should be laid to the depth of a foot. On the top of this fine earth should be laid to a depth of five or six *sun*. This process of laying down alternately manure and fine earth having been repeated three or four times, the bamboo may be planted, and covered in with manure and fine earth on the top, to a height of five or six *sun* above the level of the ground, and after watering, the earth should be pressed down with the spade. Care must be taken to support the clump with poles, so that it is not blown over by the wind. To secure the plantation spreading rapidly, not more than thirty clumps should be planted in one *tan*[3] of ground, and during the winter they must be frequently man-

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[1] Sō-moku Shō-fu, vol. III. f. 26 v. [Trans.]

[2] 'Foot' means the Japanese *shaku* = 11.9 in. and *sun* a tenth of that measure. So throughout this translation [Trans.]

[3] Tan = a quarter of an acre, or more exactly 0.24507. [Trans.]

ured. If the transplantation has been properly carried out, in four or five years a dense thicket will thus be formed.

If it is not possible to plant a large number, they should be set in the northwest corner, as the plant has a habit of travelling from northwest to southeast and so gradually spreading in all directions. The Ju-nan Pu-shih (汝南圃史) says that it is characteristic of the bamboo to move towards the southwest, but experience has shown that if there is no impediment on the eastern side it usually travels in a south easterly direction.

The Pi-ch'uan Hwa-ching (秘傳花鏡) has the following observations :—

The methods of planting the bamboo may be exhausted in four words : scattered, close, shallow and deep.[1] "Scattered" means a clump in a space three or four feet square, so that the soil may be unoccupied by anything else and facilitate the root-stock's spreading. "Close" means having a large bole, each clump consisting of three or four stems, so as to allow of the roots closely supporting each other. "Shallow" means that it shall not be planted deep in the earth, and "deep" that even if the hole be shallow, river mud be piled up thickly about the root.

Satō Shinyen remarks that if one man plants one clump, in ten years it will result in a luxuriant group. If you transplant a large clump such as ten men will be required to transport, the same result will be attained in one year. The important point in transplanting is to take care that the roots

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[1] Vol. IV, f. 2.

are not injured in digging up the parent bamboo. The creeping root-stock must not be broken or damaged, and as much of the soil which adheres to the roots must be taken as possible. Regard must be had to the aspect of the plant in its original home, i.e. whether it faced north or south, so that this may not be changed in transplanting it. The rhizome must point to the southeast. It is best to transplant before rain, or during a gentle shower, and if drought follows on transplantation, the root must be watered every evening until rain falls again. The method of transporting bamboos for planting at a distance is to dig over the plantation in October or November, and carefully select a rhizome having a bud at each knot, and with a sharp knife cut it off from the root, bedaubing the place where it is amputated with woodashes or earth, wrap or roll it in straw to protect it from damage, and put it in a cask or box full of dry earth. It must be so packed as to avoid contact with sea-air or damp, before despatching it to a distance. On its arrival a high and dry spot must be selected, and a deep hole dug, laying manure at the bottom and over it good soil. Then plant your rhizome, covering it up thickly with fine earth, and the following year it will put forth its shoots and develop into a clump. This has been verified by experiment. Care must be taken, because the buds at the nodes of the rhizome are delicate, and if exposed to damp are apt to decay.

PROTECTION.

If a bamboo plantation is properly managed, it becomes, like a timber plantation, an inexhaustible source of income.

In a warm locality care must be taken not to cut too many stems, and to select the older canes. If this rule is strictly observed the canes multiply and grow close together. But many plantations show signs of neglect in cutting out the old stems, and so letting the plants wither, and also of excessive thinning, which again weakens the plantation. The plantation must be neither too thick nor too sparse. If too many stems are cut out and the spaces left are large, the sun's rays penetrate, the stems turn yellow, the pipe becomes thin, the knots become enlarged, the ground gets dry, and the fertilizing principle evaporates, so that the good canes gradually decrease in number, and the plantation finally becomes thin and impoverished. It is therefore not advisable to leave in stems of more than four years of age, but the plantation should always be left so dense, as to secure that even in broad daylight it shall be pervaded by semi-obscurity. The sun's rays should not penetrate, otherwise the soil will not remain constantly moist. The fallen leaves and rubbish decay and rot naturally, producing a constant supply of manure, and the canes preserve a deep green colour. In this way the plantation gradually produces a good class of canes both stout and tall, and presents a handsome appearance. It is possible also to preserve a bamboo plantation in a cold locality by a method known as *yabu-maki*. Even in localities sometimes visited by a heavy fall of snow, this will keep them from being broken or killed. The proceeding is as follows. About October the plantation is divided into areas of some sixteen square yards, having regard to the relative density of the canes, which are then bound together with straw ropes, beginning at a height of four

or five feet above the ground, and continuing to the very top, into a conical form. There is then no danger of their being bent or broken by gales of wind or heavy falls of snow. Of course much depends on the skill with which this is done. Ten clumsy hands may set to work binding, and yet the end be that as soon as the wind or snow comes the whole thing falls over, and more harm than good is brought about, while a single man who knows what he is doing can perform the work efficiently without help. A ladder may be used in binding the lower portion, but as the work proceeds, the foot should be rested on the rope already coiled round, and so the binding be carried to the top. When this is done neither snow nor wind can ever upset it. As soon as the snow melts in the following spring, a sickle is applied to the rope at the top and the successive bands cut upwards, so that they fall off of themselves, and the canes are liberated, presenting the same appearance of verdure as before.

GENERAL OBSERVATIONS ON CULTURE.

Some bamboos have creeping root-stocks, others have not. Such as are provided with long root-stocks, like the *madake*, are commonly called *uwane* (over-rooters), having a constant tendency to creep above ground, and in autumn to produce sprouts from the end of the stock. These sprouts are known as *yoko-dake*, and some cut them for the table, but it is considered better for the plantation, when these sprouts appear, to dig them up and bury them, as they are, deep in the ground. If in an old plantation it is observed that the root-stocks frequently creep above ground,

the old roots should from time to time be dug up and got rid of; then, after manure has been thrown in, the whole surface should be spread with five or six inches of rich soil. If this is done for three or four years, the plantation will be entirely renovated, and will produce good stems. For bamboos a deep soil in which there is a mixture of gravel is considered good, and the soil must be loose, so that the rhizome or root-stock can creep and spread at its ease. The old stumps should therefore be dug away and the soil made as loose as possible, plenty of fertilizers being put in during the winter, and any dead carcasses of animals that happen to be at hand may be buried here and there about the plantation. It is often stated in books that the bamboo flowers at the age of sixty years, seeds, then withers and changes its roots. The "Forest Flora of Central India" says that the bamboo flowers after thirty years, and that this is recorded to have happened in 1802, 1832, and 1862. People now say that the flowering and fruiting of the bamboo is a presage of bad harvests. It is very unreasonable, however, to conclude that this is necessarily followed by the death of the plant. Thirty-four or thirty-five years ago the bamboos in my garden and in neighbouring plantations flowered and seeded. The following year the large culms withered, but the smaller ones continued to live. On digging over the plantation it was found that old stumps and old rhizomes were matted together. These were removed and human manure, rotten compost, ashes and bran, buried plentifully. Good culms began to shoot up, and in six or seven years after the seeding took place the plantation was quite green again, with large stems in plenty. Therefore, in spite of the statement that flowering and seeding

take place every sixty or thirty years, followed by the death of plant, it may only be that owing to the plantation having been neglected, it becomes thick and full, so that the nourishment is drawn out of the soil, and the old roots becoming matted together, degeneration takes place, and on degeneration reaching its acmè and tending to the withering of the plant, flowering and seeding follow (bamboo seed will be described later on under the heading of *Suzu-dake*). Consequently in managing the bamboo so as to obtain a good plantation, the main thing to aim at is that the rhizomes or root-stocks shall be stout and strong. In the case of species provided with creeping root-stocks, if the latter are strong and healthy, well-sized sprouts will be sent up, and the culms will be vigorous and large. It is supposed that if cryptomerias and evergreen oaks (*Kashi*, Quercus acuta) are planted here and there to protect the bamboos, the danger of breakage from snow will be avoided, but experts deny this. Not only do the tops of the culms suffer injury from the branches of the trees during gales of wind, but the sprouts and young culms get broken. The stems being prevented by the branches of these 'protecting' trees from yielding to a weight of snow are often broken and split. Besides this, the shade of trees is not favourable to the growth of the sprouts.

CUTTING.

The rule in cutting is to take four and leave three out of seven. Culms should be left three whole years, and be cut in the fourth. The stem by that time has grown tough and strong. After the sixth year the cuticle becomes yellowish and

the stem is old, so it is better to cut them in the fourth year.

The best time for cutting is from the 8th to the 10th moon. The saying is that bamboos cut on dark nights in the eighth moon (after the 20th day of the 8th moon of the lunar calendar) are exempt from insect-pests and last longer than others. The best therefore are considered to be those cut after the first frosts, that is from the tenth moon onwards to the first moon of the new-year.

To preserve bamboo canes against insect pests, the septa should be pierced, or broken, and the canes soaked in a solution of sulphate of iron or in lime-water, or merely sprinkled with the solution. If this be done the canes will last long and there will be no risk of insect-pests or decay.

There are seasons also when bamboos should not be cut, namely from the 88th day after the beginning of spring, (Feb. 2 or 3) i.e. May 6 or 7 until August 6 or 7. Bamboos cut during this interval are brittle and weak, much worm-eaten and of very little use. The Japanese Encyclopaedia says "Autumn is the best period for cutting bamboos, and "winter comes next. Those cut in spring and summer are "weak and much infested by insects. The common saying is "wood" in the 6th, bamboo in the "8th," that is the 6th "month for cutting trees, the 8th for bamboos." If the smaller ones are cut first and the large left, the plantation will gradually become luxuriant, and yield more and more fine and large stems. An axe or hatchet is better for the purpose than a saw, the stumps being split up with a hatchet so as to facilitate their rotting away. If this is not done the old roots will become

matted together underground, and hinder the spreading of the rhizomes, so that there is a risk of their not producing good shoots, and of the plantation becoming thin and bare.

BAMBOO STEMS OR POLES.

The uses of the canes are manifold. In Japan they are employed in place of copper or iron pipes, and, either suspended on supports or buried underground, are used for the transmission of water. These are called *kake-hi* or *take-doi*. Large ones are made into rafts for use in sowing swampy rice-fields and planting the rushes of which matting is made. On the coast of Fuhkien in China the cormorant-fishers catch fish from such rafts. A dozen large bamboos are placed side by side, and fastened together with wistaria tendrils, and a rudder being placed at one end, the raft can be moved in any direction at will. They serve also for rain-gutters at the eaves of buildings, for making fences, shingles for roofing, posts, rafters, floors, flag-poles, sticks and supports for all sorts of plants and trees, and for trellises, for baskets of all sizes, rungs of pails and for military and many other purposes too numerous to mention.

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PHYLLOSTACHYS MITIS
(MŌ-SŌ-CHIKU)
½ nat. size.

MŌSŌ CHIKU.

(Phyllostachys mitis, sive edulis).

Mōsō is ordinarily written 孟宗. Another name for it is *Wase-dake*[1]. The Chinese call it 江南竹 (Chiang-nan chuh), and give it various synonyms.[2] The internodes of the *mōsō* are short, the stem is of soft texture and the pipe-walls thick. The leaves are small, short and thin. Its new stems bear fine hairs. While still growing the stem is of a pale green colour, but later on turns yellow. It is a native of China, and was brought to Kagoshima in Japan from Loochoo, where it was

[1] Probably meaning 'early bamboo'; its shoots seem to break through the earth earlier than those of any other species. [Trans.)

[2] 狸頭竹, 猫薄竹, 猫兒竹, 麻頭竹. From the Keiyen Chiku-Fu we find that this bamboo is named after Mêng Tsung (Japanese Mōsō) one of the 24 paragons of filial piety. His mother having fallen sick, craved for soup made from the young shoots of the bamboo. It was in the depth of winter, when such things are not to be had. Mêng Tsung betook himself to a bamboo plantation, and wept so plentifully that the ground was softened and an abundance of young shoots sprang up. (W. Anderson, Catalogue of Japanese and Chinese Paintings in the British museum, p. 173.)

The same work gives a more detailed description than the text. "The *mōsō-chiku* attains a height of over twenty feet and a girth of 8 to 9 *sun*, the internodes being shorter than those of the *ha-chiku*. The upper edge of the node is much less prominent than the lower, in fact may almost be said to be non-existent. Most bamboos are of uniform diameter up to the middle of the stem, but in the *mōsō* the internodes gradually taper off to the top of the culm. The first six or seven internodes above the root are somewhat contracted. Each node is powdered underneath with white, as in the case of the *ha-chiku*. The taller culms do not branch before the 17th or 18th node is reached, smaller ones begin lower down. Sometimes the first branch is solitary, followed by pairs, or again the first node bears a pair, then the next a solitary branch, and later on pairs again. The leaves are like those of the *ha-chiku*, but more numerous, borne in threes or twos on the branchlets. While the nodes of the stem are more or less flat, those of the branches are very prominent."

of recent introduction, 148 years ago (in A. D. 1738). * * * [1] It is now found in all parts of Japan except the north of the main island and the Hokkaidō (Yesso). It is much admired by foreigners for the largeness of its stem and the excellence of its sprouts. The introduction of this species was an act worthy of all praise. [2]

SUITABLE SOIL.

The *Mōsō* flourishes by preference in a warm climate and a light soil. Specimens grown in Hiūga, Ōsumi and Satsuma, attain a great size, the circumference of the stem sometimes exceeding three feet. In the neighbourhood of Tōkiō, where the production of the sprouts is the principal aim sought after, and the cultivation of this species is carried to a high pitch of excellence, very fine sprouts are obtained. The most suitable soil is arable land deep in loam that has been long under cultivation, but it dislikes damp or stony soil.

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[1] The asterisks mark the place of an inscription said to exist at Kagoshima in a garden of the former princes of Satsuma, giving the facts of its introduction and gradual diffusion throughout Japan.

[2] The sheath of the Phyllostachys mitis has a tough texture and is of a light brown colour marked with dark blotches; it is thickly covered with short fine bristles. The pseudophyll is broad at the base, slowly tapering to a point. The ligule spreads right and left of the pseudophyll, and is fringed throughout with hairs, straight where they lie between the pseudophyll and the stem, but much curled on the right and left sides where they are free to develop. As is the case with others of the genus Phyllostachys, the sheaths begin to fall off at a very early period of growth of the stem.

The size of the cane varies greatly in Japan. In the province of Satsuma it is said to sometimes attain a diameter of over a foot. At Tōkiō the largest stem I have seen measured 1 ft. 5½ inches in circumference about 4 ft. from the ground [Trans.].

MANURE.

When the main object is the production of sprouts, after they have been dug up, the holes should not be filled up, but a fertilizer previously composed of a mixture of two loads of human manure, one of horse droppings and one of rotten straw should be thrown in together with decayed leaves, and then covered up to promote the development of the root-stock. When autumn and winter arrive, the carcasses of animals and the drainings of rotten compost will be found to produce an excellent effect.

TRANSPLANTING.

For this purpose holes two feet deep should be dug, and horse droppings, rotten compost, fallen leaves and vegetable mould thrown in, and sprinkled with old human manure, then covered with fine earth, on which the clumps should be set, and then the roots buried in fine earth. The head of the stem should be cut off in a slanting direction 8 or 9 feet above the ground, and supported on both sides by poles of wood or bamboo, the earth round the roots being brought together with a hoe, and pressed down lightly. The right time is from the middle of June to about the end of October, and the very best is during the rainy season.

PROTECTION.

When the object is to obtain sprouts the system will naturally differ in some points from that pursued with respect to the *Ma-dake* (Phyllostachys Quilioi).

Firstly, the soil is to be kept loose, and therefore neither man nor beast must be admitted into the plantation.

Secondly, cut grass, straw, rough matting and such things should be spread on the surface to protect the soil from drying, and it is considered very desirable to have piles of rotten compost here and there on the ground.

Thirdly, precautions must be taken against cold. If the plantation is exposed in winter to the violence of the north wind, it should be fenced round with straw or grass. To ensure the root-stock being strong and large, so that it may produce abundance of sprouts, when the young shoot has grown enough for the sheaths to have fallen off rather more than half way up the culm, while they still adhere to its top, it should be shaken about with a pole, till the branches break off at a suitable length. All cultivators whose aim is to procure sprouts employ this method. The number of parent clumps to be preserved per tan* should be from sixty to seventy, two or three culms in a clump; that is to say, 150 bamboos is the right number to keep.

GENERAL OBSERVATIONS ON CULTURE

The *Mōsō* in the warm localities of the south and west of Japan does not require manuring and digging round in order to obtain large and fine sprouts and canes, but in the north-eastern portion of the country it stands in special need of fertilizers, as it is only by the attention paid by man to the application of manure that big stems and sprouts can be secured.

In the first place the plantation must be dug over so as to loosen the soil, manure be liberally applied, and the creeping

* Quarter acre.

root-stock be buried. When the sprouts have been dug up between March and May, the holes left should be filled with stable-manure, wood-ashes, bran, rice-husks, oil-cake, dead leaves and rotten compost. The creeping root-stock will spread from six to twelve feet between August and October, and great care must be taken not to injure it in digging up the sprouts. Where it makes its appearance above ground, it must be buried a couple of feet below the surface, and covered up with earth after being thoroughly dressed with manure, human or stable, and rotten compost. The root-stock should be allowed to extend freely and be covered up with fine earth, gently pressed down with the spade. If plenty of fertilizers are used, the soil thoroughly dug over and the root-stock covered up deeply, fine sprouts will be uninterruptedly produced the following year. Another method is the following: When the small buds make their appearance on the root-stock (about the 8th moon) the soil should be dug over to a depth of two feet and manure thrown in. Posts should then be driven in close together, so as to block the advance of the creeping root-stock, and force it to twist round. Then it should be covered with earth and manured with human or horse droppings. Next year's sprouts will be sent up in abundance from the bends of the root-stock. This method will be found useful where the plantation is limited in size.

CUTTING.

Cutting is managed in the same manner as in the case of the *Madake*, but the proper time is between the later autumn and the early winter. The stems cut at any other time are

liable to the ravages of insects and become useless. Larger *mōsō* are converted into pails and brasiers, flower-vases, tea-trays, tobacco-trays. Even one-handed pails (*sarubō-oke*) and washing-basins made of this species have been seen.

SPROUTS.

If the sprouts are dug up before they make their appearance above-ground, they are tender and especially well-flavoured. Of all the bamboos the *mōsō* is regarded as by far the best for the table on account of its size and general excellence. During the spring and summer it is highly esteemed as a vegetable delicacy. Since some years attempts have been made to acclimatize it in France, but doubtless owing to unsuitability of climate and soil, it has not yet been reported to have succeeded. At the same time, though sprouts will be got from the *mōsō* five years after transplantation, ten must elapse before the plantation becomes fairly well-established. After ten years a *tan* * will yield 2200 catties of sprouts annually. Both the French and Germans in particular highly esteem our *mōsō* sprouts for the delicacy of their flavour. One German has declared that it is surpassed by no other vegetable. In consequence of the high estimation in which it is held by both ourselves and foreigners, great progress has been attained in the art of preserving the sprout, and it has come to be an article of commerce both tinned and potted.

HACHIKU. (Phyllostachys Henonis)

Other synonyms for this species are *ō-dake*, *kara-dake*, *awa-take*. Chinese names for it are 淡竹, 水竹, 漠. The leaves of

* Quarter acre.

PHYLLOSTACHYS HENONIS
(HA-CHIKU)
½ nat. size

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the *ha-chiku*[1] are shorter and narrower than those of the *ma-dake* (Phyllostachys Quilioi), the branches being more subdivided. The height of the culm is from 30 to 40 feet, and its girth seven or eight *sun*.[2] Infrequently it attains a height of fifty and a girth of two feet. The surface is of a pale green, powdered with white. Compared with the *ma-dake*, its nodes are flatter and the internodes more contracted. The sheath is of a pale brown, with a few blotches.[3] It is now grown all over the country. In respect of suitability of soil,[4] transplantation, manure, protection and cultivation the same remarks will serve as for the *ma-dake*. The uses to which the culms are put are the same as in the case of that bamboo. For the manufacture of bamboo ware and various utensils it is more valued. The kind used in the manufacture of Suruga ware is exclusively *ha-chiku*,

[1] The Keiyen Chiku-Fu quotes a dictionary to the effect that *hachiku* is a contraction of *haku-chiku*, white bamboo. [Trans.]

[2] i.e. 8⅓ to 9½ inches. But I have measured one in the garden of the Akasaka Palace that was 11¾ inches in circumference, its height, estimated by the eye, being about 30 feet.[Trans.]

[3] The pseudophyll is wavy, like the blade of a malay kris, with a number of hairs about its juncture with the sheath [Trans.]

[4] The Japanese Encyclopaedia says that *ha-chiku* = *haku-chiku*, white bamboo, and that the sheath of the sprout is white, its taste slightly sweet the colour of the stem also white. The internodes shorter than those of the *ma-dake*. The girth of large specimens is from 4 to 5 *sun*, its height 20 to 30 feet. The Yamato Honzō says that 淡竹 means 'not bitter bamboo.'

The Kei-yen Chiku-Fu gives the following account of this bamboo.

Height from twenty to thirty feet, girth seven to eight *sun*. For the first foot or two from the ground the nodes are close together, being separated by only two to three *sun*. Above that they are wider apart, say from six to nine *sun*. The upper nodes are somewhat prominent, the lower ones even flatter than the scar left by the sheath in falling off, and when the latter are closely examined each node will be found to be accompanied by a row of small knobs along the upper edge, about the size of a grain of millet. These are nothing else but undeveloped rootlets, which have been prevented

and those specimens are preferred which are slenderer near the root and increase in size from the height of the eye upwards, the internodes being 1 foot 5 or 6 *sun* in length. The bamboos grown on the south side of Asabata-numa in Abe department in Suruga are alone employed. A smaller and more slender variety, known as *gara-dake*, is used for walking-canes and umbrella handles. The sprouts are produced earlier than those of the *ma-dake*, namely in April or May. The sheath has fine lines forming purple markings, and bears fine hairs, but no blotches of colour. The sprout is slightly sweet, and devoid of any bitter flavour.

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from growing by the fact of their being too far from the ground. Culms above ten feet in height do not begin to branch until the fifteenth or even the eighteenth knot is passed. Those under that limit begin to branch as low down as the seventh or eighth knot. Sometimes the first knot has two branches, the second bearing only one, while from the third upwards the branches will be in pairs, or conversely the first knot bears one branch and all the rest two. But on the whole, pairs of branches from the beginning are the rule and single branches the exception. Where they are in pairs, the first left hand branch is thicker than the other, the next knot having the right the thicker branch, and so on alternately up to the tip. These pairs of branches divide, and these branchlets again in their turn, the ends of the twigs bearing the leaves, which are two to three *sun* in length and three-tenths of a *sun* in width. At the tip there are two opposite leaves, with three below them, or five in all. Where only three or perhaps two are found, and those of smaller size than here stated, this must be put down to the others having fallen off in the lapse of time, and is not characteristic of the species. The stem nodes of the *ha-chiku* are flatter than those of the *ma-dake*, but on the branches they are more prominent than in the case of that species. Where the branches grow there is on either side a long and narrow groove in the stem from the node upwards, but where there are no branches there is no groove and the stem is perfectly round. The whole surface is covered with a white dust, but especially near the lower nodes the stem is of a pure white, as if a strip of white paper one-tenth of a *sun* in width had been pasted on to it. The *ha-chiku* sends up its sprouts in the fourth month (about May), the sheaths of which are marked with purple lines, and bear fine hairs, but there

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MEDAKE. (Arundinaria Japonica).

Other synonyms are *onago-dake,*[1] *nayo-dake, nayu-take, Mikawa-dake, hikkan-chiku,*[2] *aki-take* and *kawa-take*[3]; also *niga-take.* According to the Yamato Honzō the sprouts are bitter, and far inferior to those of the *kure-take.*[4] But it must not be confounded with the *ma-dake.*[5] A slender variety is known as *shino-dake, shinu-dake* or *hoso-take.* A longer and stouter variety goes by the name of *taka-shino* or *ō-shino.*[6] Its girth is three to four *sun,* and height six or eight yards. It grows straight, and the internodes are in some instances as much as two feet and more in length. The young stems are dusted with white. It has a persistent sheath. The leaves are thick and smooth. This species grows spontaneously in the hills and on open moors, and does well also on river-banks. It has a creeping root-stock, which spreads freely. When planted on the west and north of a peasant's cottage it grows thick and bushy, and forms an excellent shelter against the wind. This bamboo is an indispensable article in the household, being

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are no blotches of colour as with the *ma-dake.* At the end of the sheath there is a small pseudophyll, by the side of which grow fine curly hairs, like those of the maize plant, very short, very like the red hairs on the hind leg of a crab.

[1] Also *onna-take,* pretty generally [Trans.]

[2] i.e. pencil-stem-bamboo. [Trans.]

[3] According to the Yamato Honzō because of its sheath being very persistent.

[4] *Kure-take* would seem to mean a variety of the *ha-chiku,* at least so says the Kei-yen Chiku-Fu. [Trans.]

[5] Also written 苦竹, bitter bamboo. Of course no one who had both species before him would run any risk of confounding them. [Trans.]

[6] The Chinese name of this kind is 猫竹.

ARUNDINARIA JAPONICA
(ME-DAKE)

ARUNDINARIA JAPONICA
(ME-DAKE)

used for raising well-buckets, and for fences. For catching *tairagi* and *mirukui* (shell fish, Pinna japonica and Mya arenaria) the tallest specimens are selected, cut in late autumn and stored during the winter in a smoky place. In early spring they are bent over a fire and an iron hook affixed to the end. With the instrument thus formed the bottom of the sea is dredged, and thus the *tairagi*, *mirukui* and other kinds of shell-fish are caught. Cut into lengths of six or seven feet it is plaited together to form a fish-stew, which floating in the sea serves to keep *tai*, *suzuki*, cray-fish and so forth alive.

The *me-dake* is found abundantly in the provinces of Bōshiū, Kadzusa, Shimōsa, Suruga, Idzu, Shimotsuke and Musashi. Next to these it is common in Sagami and Hitachi. A spotted variety is found in the district of Yatsushiro, province of Higo. It bears the cold better than the *ma-dake* or *ha-chiku*, is very easy to cultivate, grows in soil half earth and half stone, and flourishes in situations exposed to the violence of the waves of the seashore. Plants growing on hillsides or river embankments expose their root-stocks, and they hang in the water without suffering any loss of strength or luxuriance. These qualities render it of great use in the construction of *kase* (groins) as a protection against floods. By this word is meant obstructing the flow of a side current by planting bamboos on the banks of a large river, or at the water-line of a dike where it is feared that the water may break through. Then when they begin to grow thick and close, the inner face is stopped up with straw, vegetation, or the bark of trees, or again it is filled up with earth and stones. Such *kase* are absolutely necessary as a protection against floods and inundations.

The sprout of the *me-dake* is very bitter, and it is too hard to eat. The smaller canes are one to two *sun* in girth, and from six to seven feet high. They are used by the common people plaited together as ceilings, also for the frame-work of mud-walls of houses, for the frames of round fans (*uchi-wa*), for all sorts of baskets, the ribs of umbrellas and many other purposes.

RASETSU-CHIKU. (Spiral-noded Bamboo).

This is a sport from the *me-dake*, and is found on a property called Ichinotsubo, belonging to one Ichinotsubo Gonyemon, at the village of Nagasato, district of Kuri, province of Satsuma. For a distance of three feet six or seven *sun* it is twisted into a spiral, and then puts forth a straight stem. From the terminal node spring several branches, and it is altogether a curiosity. Every year four, five or six stems take this spiral shape, of which two or three wither. Being merely a sport, this bamboo serves no useful purpose, but it is interesting from the point of view of botanical science and natural history.

JIN-DAI-CHIKU.

This is the same species as the *me-dake*, and is found on Kamigatake about three *ri* from the village of Fukuoka, district of Takashima, province of Ōmi. It is a natural growth and has never been cut, for which reason it is called Antediluvian Bamboo.[1] At the same time no one has ever seen a withered cane of it. Being hard and tough, it has now come to be used for the handles of writing-brushes, and seems

[1] Lit. Age-of-the-gods Bamboo.

destined to become an article of commerce. Its appearance is somewhat unusual, and its tough and hard quality is likely to render it useful for various purposes.

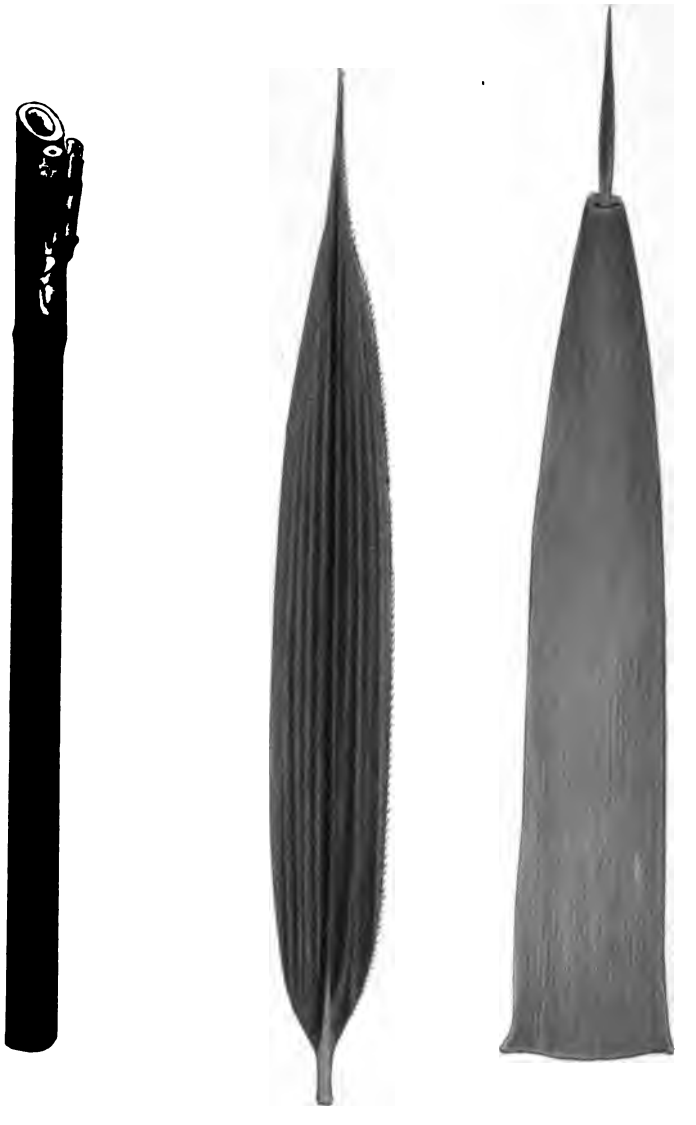
YADAKE (Phyllostachys Bambusoides.)[1]

Also called *Ya no take.* Its nodes are flattish, the internodes over two feet in length. Formerly this bamboo was obtained in quantities from Ya-no-shima in Bitchiū, but at present it has spread to all parts of the country. This bamboo is employed for arrow making, by paring, heating and straightening it. The best are grown in the province of Hitachi, and those from Kadzusa and Shimōsa take the next rank. No other *ya-dake* are suitable for arrow-making. It is also used for planting hedges, it is cut and made into low fences in gardens, and is also used in making baskets of various sorts, and tea sieves, besides being turned to account in many other ways.[2]

[1] Chinese names for it are 箭竹, 篦竹, 笑, 箭 幹竹, 箇篇, 笄箭.

[2] According to the *Kei-yen Chiku-Fu* "the stouter stems of this bamboo are 'thicker than a middle finger,' the smaller thinner than a little finger, and attain a height of from 8 to over 10 feet. The nodes are even flatter than those of the *medake*, the internodes varying from 8 or 9 *sun* to a foot. The branches are always solitary, never in pairs, though sometimes they will be found in twos and threes near the tip of the culm, but in this the plant is very different from the *medake* with its branches in threes and fives from the beginning. The leaves are as much as a foot in length, and a *sun* or more in width, and are borne in fours, fives, sevens or eights, those at the tip of the twig being opposite, but the rest alternate. As in the case of the *medake*, the sheaths of the new culms are persistent during the first year, but fall off afterwards."

This notion of opposite leaves is not strictly accurate. In all cases the leaves are alternate, though at the tip of the branch the distance is so much reduced that the leaves seem to spring almost from the same spot. The sheaths of the *yadake* are of a bright green coloured with a pale purple edging, and are covered with innumerable fine white bristles, except where



PHYLLOSTACHYS BAMBUSOIDES
(YA-DAKE)
½ nat. size

Mau

HAKONE-DAKE (Bambusa Laydekeri F. M.)

This also is a species of *medake*,[1] and grows wild in abundance in the Hakone mountains in the district of Ashigara, province of Sagami. It sends up its sprouts in July, and by August or September they have attained a height of some nine feet. From this fact the *medake*[2] gets the name of *Aki-take* (autumn bamboo). The whole culm is at first completely enveloped in its sheaths, only two or three branchlets and leaves being visible at the top of the stem. In April of the following year, when the warm weather comes on, it loses the sheaths, and puts forth branches and leaves. The larger specimens have a girth of three inches, and a height of not more than ten feet.[3] The internodes do not much exceed a foot in length. Late autumn is considered the best season for cutting. By the people of that region it is used for fuel, and on account of its not burning fiercely it is converted into torches

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overlapped by the upper part of the inferior sheath. The pseudophyll is long and slender, seldom however exceeding 1 $\frac{3}{4}$in. in length. Along the middle of the stem the sheath generally reaches up and covers the superior node. Where the bud, which afterwards develops into the branch, appears above the node, there is a faintly marked groove along the stem for two or three inches. The dimensions of a stem cut from a cultivated plant were, height 12 ft. 10 in,; girth 2$\frac{1}{2}$ in. The largest leaf measured 11 in. by 1$\frac{3}{4}$. This species of bamboo is frequently to be seen in private gardens in Tōkiō. Near Atami it seems to be called *yajino* [Trans.]

[1] This amounts to no more than calling it a species of Arundinaria. It is possible that it may turn out to be this, and not *Bambusa* [Trans.]

[2] Of which the author calls this a species. But the *Kei-yen Chiku-Fu* makes it a variety of *shino-dake*, see note at end of this section [Trans.]

[3] The translator has seen one which measured 19 ft. 7 in., and this is by no means unusual. He has measured an internode which was 1 ft. 4$\frac{3}{4}$ in. long.

and firewood. A very large quantity is cut every year for pipestems, and a good deal is sold for the handles of writing-brushes and chopsticks. It is also plaited into low fences, under the name of Numadzu fences (*Numadzu-gaki*), which have an elegant appearance. Plaited together the poorer people use it for clap-boards, and it is utilized in making baskets, sieves and many other useful articles. Quantities of this bamboo are sent out from Mariko in the province of Suruga. What is locally known as *kugu-dake* is the same variety as the *Hakone-dake*.

According to the *Kei-yen Chiku-Fu* this is a variety of *shino-dake*, as will appear from the following extract.

"*Shinu* or *shino*, also known as *hoso-take* (slender bamboo). Very common everywhere. The stem is of a dark green colour, 8 or 9 ft. high, the branches in threes or fives. The leaves are 7 to 8 *sun* in length, 4/10 to 5/10 of a *sun* in width, and are arranged in sixes. The sprouts come up in the 4th or 5th moon (May-June). The nodes are powdered with white both above and below. There is a variety grown on the island of Ōshima (Vries I.) and called after it. This is more slender and has longer internodes than the ordinary sort.

"There is another variety called Hakone-dake, more slender than the *ya-dake* (q. v.), the branches and leaves resembling those of the *shino*, but rather smaller. As the leaves are persistent, it is useful for making brooms."

Shino-dake, not Hakone-dake, is the local name at Atami. The longest internodes in ordinary specimens seem to be somewhat less than a foot in length, but as the note on p. 47 shows, specimens are found having internodes nearly 17 inches long. At Hakone village it is known as *onna-dake* or *madake* ('real-bamboo'). The top of the culm in a mature plant is exceedingly bushy. One of the upper joints of a stem that I examined proved to bear seven branches, most of which were subdivided, so that the whole number of twigs, developed and undeveloped, was 49 or 50, of which 37 bore leaves, mostly in fives, a few only in threes. The dimensions of the leaves were $3\frac{3}{4}$ in. by $\frac{1}{3}$ in. In a valley on the coast just beyond Atami grows abundantly a bamboo known as *me-jiro*, which resembles so closely the so-called *Hakone-dake* that it is probably identical

ARUNDINARIA HINDSII
(KANZAN-CHIKU)
½ nat . size

KAN-ZAN CHIKU[1] (寒山竹).

(Arundinaria Hindsii, Bambusa erecta.)

This too is a kind of *medake,*[2] in form resembling the *yadake.* It grows very straight and erect, has flat nodes, and when planted near dwellings reaches a height of from 7 to 8 feet, with the diameter of a little finger. Larger specimens attain to over 20 feet, with a girth of over 3 *sun.*[3] The internodes are 7 or 8 *sun* in length.[4] The leaves also resemble in shape those of the *yadake;*[5] on young stems they are borne in

in species. It has a smooth green sheath, which when dry presents a grooved surface, and has a narrow lanceolate pseudophyll about one-fourth of the length of the sheath.

Stunted examples of *hakone-dake* may be found growing by the side of a path through the thicket, not more than eighteen inches in height and 1/16 of an inch in diameter. Owing to the smallness of their size, these might easily be mistaken for an entirely different species. The Hakone folk say that this species never flowers; if it does, it is evidently only at long intervals.

Under cultivation I have seen a culm of *shino-dake*, apparently identical with *Hakone-dake*, that measured 11 ft. 10 in. in height, the greatest girth being only 1⅛ in.

The Nihon Chiku-Fu, as has been seen, describes *me-dake* and Hakone-dake as two species, and regards *shino-dake* as a variety of the former. On the other hand, the Keiyen Chiku-Fu describes *me-dake* and *shino-dake* separately, making out Hakone-dake to be a variety of the latter. Both works agree in referring *taka-shino* to the *medake.* I am disposed to think that all three are merely forms of the same plant. [Trans.]

[1] The Chinese name is 寒竹.

[2] i.e. a species of Arundinaria.

[3] 3 *sun*=3.57 inches. But the translator has measured one that was 18½ feet high, with a maximum girth of 4.14 inches. Another 17 feet 10 in. was 4 inches in girth. These are ordinary sizes for a mature culm.

[4] The largest internode in the latter case was 11½ inches.

[5] The terminal leaf of a young stem measured 9½ inches by ⅞ in. but the ordinary leaves of a full-grown stem were only 6 in. by ⅓ inch. The spines on the edges were less marked than on a first year's leaf, and the reticulation also less clear.

fours or fives. The branchlets are three the first year, increasing to five in the second year, and nine or ten in the third. At the summit of the stem the leaves and branchlets grow closely together. Compared with the ordinary *me-dake* the branchlets are longer and more luxuriant, thus rendering it suitable for brooms. In soil that suits it the stem grows stout and will reach a height of over seventy or eighty feet,[1] from which it has got the name of "cloud-sweeping-broom bamboo." It does well in a slightly clayey soil.[2] It is a handsome plant and capable of a multiplicity of uses, but at present it is almost exclusively grown for ornamental purposes.

The author of the Keiyen Chiku-Fu (written in 1828) states that he had seen this species in only one spot, but it is now common enough, and may be seen in many gardens at Tōkiō. The dark green stem, usually clad with the dry sheaths, its erect carriage and somewhat bushy head render it a conspicuous object. The same work says it is named after Kanzan, one of a pair of jovial-looking persons, the other being Jittoku, of whom pictorial representations are common in Japan. Jittoku holds a scroll in his hand, the other has a broom. This species from its adapt ability for broom-making has obtained the name of "Kanzan's bamboo." But according to Mr. Anderson it is Jittoku who holds the broom. [Trans.]

TSŪ-SHI CHIKU.

Another name of this is (仰葉竹) *giō-yō chiku.* Its stem and branches resemble in form those of the *ya-dake,* but the leaves turn upwards instead of hanging down. The form of the leaf too is similar to that of the *ya-dake,* but very slender, its length being little more than a *sun,*[3] and the width only $\frac{3}{10}$ or $\frac{4}{10}$ of a *sun.* The leaves are arranged in fives as in the case of the

[1] This statement requires confirmation. It seems scarcely credible.

[2] The original has 植土 prob. a misprint for 埴土.

[3] This should no doubt be 'foot' according to the description in the *Kei-yen Chiku-Fu,* of which this section is a mere condensation. [Trans.]

ya-dake. The sheath of the young stem is persistent at first, but falls off entirely after a year or two. Of all the *medake*[1] this is the most elegant. The *Kei-yen Chiku-Fu* remarks that owing to the long and slender form of its leaves, they resemble thread from a distance; and as the most delicate are not more than two *sun* in length and 1-tenth of a *sun* wide, they still look like thread when one approaches close. Hence the name *tsū-shi-chiku* (constantly thread like bamboo). This variety was by the ancients preferred for making arrows not only on account of the straightness of the stem, but probably also because, the leaves standing upright, it differed from the other kinds, its general form being thus more in harmony with the straightness of an arrow's path.

NEZASA.

Another name for this is *i-zasa* (飯笹), its Chinese name being 千里竹 *sen ri chiku* or 'thousand-league bamboo.' The old books tell us that *sasa* as a name for bamboo-grass is *sai-sai* (slender-slender, 細々). In some places it is known as *kome-zasa* and *i-zasa* (糓笹). Its stem and leaves resemble those of the *me-dake*, but are shorter, and its height does not exceed 7 or 8 *sun*. It is found pretty universally in the woods and on moorland. The creeping root-stock spreads in all directions, and interferes with the plants in a garden. If in order to obviate this, it be burnt or cut down, the more that is done the more it puts forth new shoots, so that it is difficult to get rid of; nevertheless its usefulness is very great. It is used for thatching houses, and as the creeping rhizome holds earth

[1] i. e. Arundinariae.

together in solid lumps, it is employed to prevent banks from slipping away ; on river embankments it is found of very great service. In the construction of batteries and of embankments to resist inundations it is indispensable to plant long grass (*kaya*, Imperata arundinacea) and *susuki*, Miscanthus sinensis, and *nezasa* to prevent the earth and sand from giving way. The best way to prevent its spreading, when that is desired, is to gather a quantity of common seaweed[1] and bury it all round the field. According to what the author was told by a peasant of Kusu-ga-ura in the province of Sagami, if this plan be adopted neither *sasa* nor *nezasa* will be able to spread.

The Kei-yen Chiku-Fu (vol, V, 37 v.) has a section entitled *sasa*. When growing on moorland it is called *no-zasa*, in woods it takes the name of *ne-zasa*, and at Hakone it goes by that of Hakone-zasa. It attains a height of one or two feet, and its leaves resemble those of the *me-dake* though of smaller dimensions.

The ordinary size of the leaf varies from 2 to 3 inches in length and from $\frac{1}{3}$ to $\frac{1}{4}$ of an inch in width, being thus of unusual tenuity. The colour is a darker green than in most species. The stem is no thicker than a piece of string, entirely cylindrical, and much branched.

GOMADAKE. (Phyllostachys nigra)

The Chinese names for this sort are 'purple bamboo' (紫竹), 'purple prince' (紫君), 'purple moss' (紫苔), and Kwanyin bamboo (觀音竹). The Kei-yen Chiku-Fu remarks that it is usually called *goma-dake* because it is covered with very small purple and black spots resembling *goma* (sesame seeds).[2] In some places it is called *kuro-chiku* (black bam-

[1] Zostera marina.

[2] vol. III. f. 5 v. But the same work (f. 1. v) says that it gets these purple and black spots in consequence of a change of colour at a later period of growth of the stem.

PHYLLOSTACHYS NIGRA
(KURO-CHIKU OR GOMA-DAKE)

Mrou

boo).[1] Its form is similar to that of the *ma-dake*. According to the Hon-zō Kōmoku Kei-mō, it belongs to the same species as that bamboo.[2] In the first year of growth the stem is of a green colour, and turns black the following year. This bamboo is of hard and firm texture, with prominent nodes. At first the cuticle is of a deep green gradually changing to light purple, but when the stem ripens in the next season, the purple colour changes to black. Wherever it grows it spreads with the greatest rapidity. The culm is erect, and attains a height of over ten feet with a circumference of 3 or 4 *sun*, the largest specimens reaching over 20 feet with a girth of 7 to 8 *sun*. The sheath is spotted. The sprouts make their appearance about the summer solstice. The leaves and branches do not grow thickly. It is found at the foot of mountains and on uncultivated moorlands. In a warm climate its growth is rapid. In the province of Yamashiro it attains a great size, and there is a place which takes the name of *Shichiku* from it. This bamboo can be easily transplanted, and the uses of the stem are various; the consumption for walking sticks and umbrella handles is very large. It is used also for 'eaves-curtains' (*no-ren*), fences, for flooring the verandahs of small rooms and tea-rooms,[3] for the crossrods[4] of ceilings, the clap-boards[5] of bath rooms, and it looks particularly well when used to cover up the joints of wainscoting.[6] It does not strike deep into the ground, and its transplantation and cultivation present no difficulties whatever.

[1] The Kei-yen Chiku-Fu (vol. III f. 11. v) maintains that *Kuro-chiku* is a different species.

[2] vol. 33. f. 17. v.

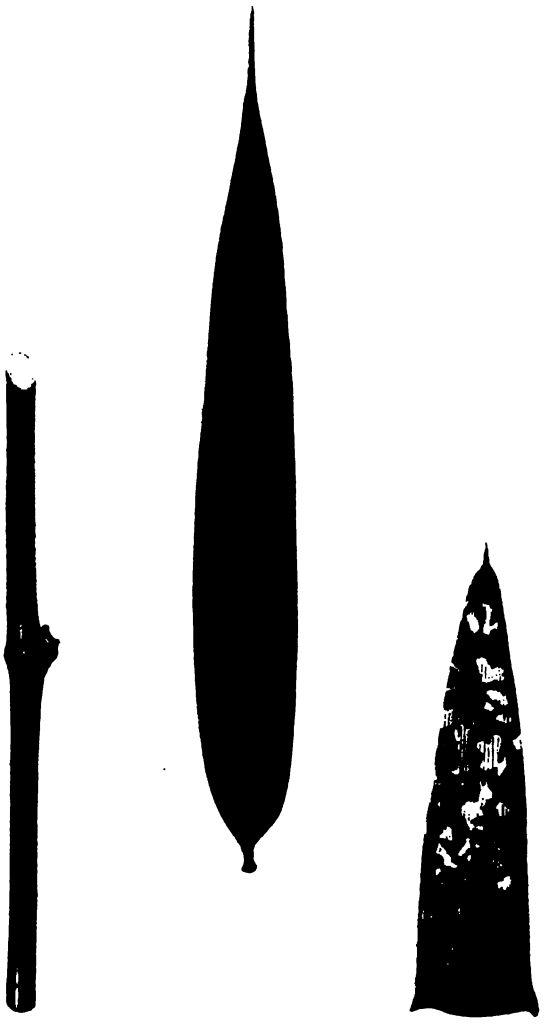
[3] *Kozashiki* and *cha-zashiki;* [4] *sawo-buchi;* [5] *shitami;* [6] *tate-bame no me-ita.*

I once planted three culms of *goma-dake* in my garden, which in three years time had increased to eight, which I divided between two friends. One planted his in a large jar and filled it with water. The plant continued to flourish. The other put his into a flat flower-dish, when the culms developed yellow and green stripes. This is now greatly valued. The *goma-dake* in rich soil attains a girth of 5 or 6 *sun* and a height of 18 or 19 feet, but the smaller ones grown in poor ground are more useful. At the village of Shimo Uchima on the southern bank of the Toda-gawa in Musashi (district of Ashidate), the soil is stony and infertile, so that cereals and vegetables cannot be raised, but from 7 *tan* (1¾ acres) planted with this bamboo the proprietor is said to sell an annual average of 500 dollars worth of stems for walking-sticks and umbrella-handles. This ground is poor soil, and the *goma-dake* it produces are short and slender, and more suitable therefore for town use. The plantation require no particular care or attention, and is simply thinned out every year. The Hwa-ching (花鏡) says "The *goma-dake* comes from Priest's Island, in the Chusan archipelago.[1] Its culm is slender and of a deep purple colour. It is cut for *shō*[2] pipes.[3]" In Japan it is often used for making flutes. There is a great sale of them for children's toys.

KAN-CHIKU (Bambusa marmorea F.-M.)

The Honzō Ikka-gen (本草一家言) says there is a plant called *set-chiku* (雪竹), of which the Japanese name is *kan-chiku*

[1] 南海ノ普陀山.
[2] A musical instrument of Chinese origin.
[3] Pi-ch'uan Hwa-ching vol. IV. f. 3 v.



BAMBUSA MARMOREA
(KAN-CHIKU)

(寒竹 cold bamboo), also called *mōsō chiku.*[1] It puts forth its sprouts in the winter. The *Kei-yen Chiku-Fu*[2] says: "There are many kinds of bamboos, but this has shorter branches, closer nodes and denser foliage than any other. Owing to the slenderness of the main stem the branches and leaves at the top of the culm hang down, as is the case with Narihira-dake (Arundinaria Simoni)." According to the Yamato Honzō, the *kan-chiku* puts forth its sprouts in the winter. But those which are now grown at Yedo (Tōkiō) get their sprouts in the autumn, which by winter time exceed the parent plant in height. This is perhaps owing to a difference of climate. The sprouts are smaller than those of the *suzu-take*[3], but they are sweet and particularly agreeable to the palate.

The leaves of the *kan-chiku* resemble those of *ma-dake* in shape, but are smaller and thinner. The stem is slender, and the nodes prominent, the internodes short, the pipe thick, and the tallest do not exceed 8 or 9 feet in height. When the sheaths fall off, the stem is of a pale purple, and above each knot is a slight swelling all round, as if showing where hair-like roots are about to develop. It has a dense habit of growth, but the root does not spread far. It is often planted round houses to form a fence. This bamboo flourishes in damp soil, and also in high and dry places. According to the Yamato Honzō the sprouts are black in colour and slender, and it gets its name of *kan-chiku* (cold, or frost, bamboo) because its sprouts come up during the winter months. The

[1] This is the name of the Phyllostachys mitis, s. edulis.

[2] Vol. III., f. 7.

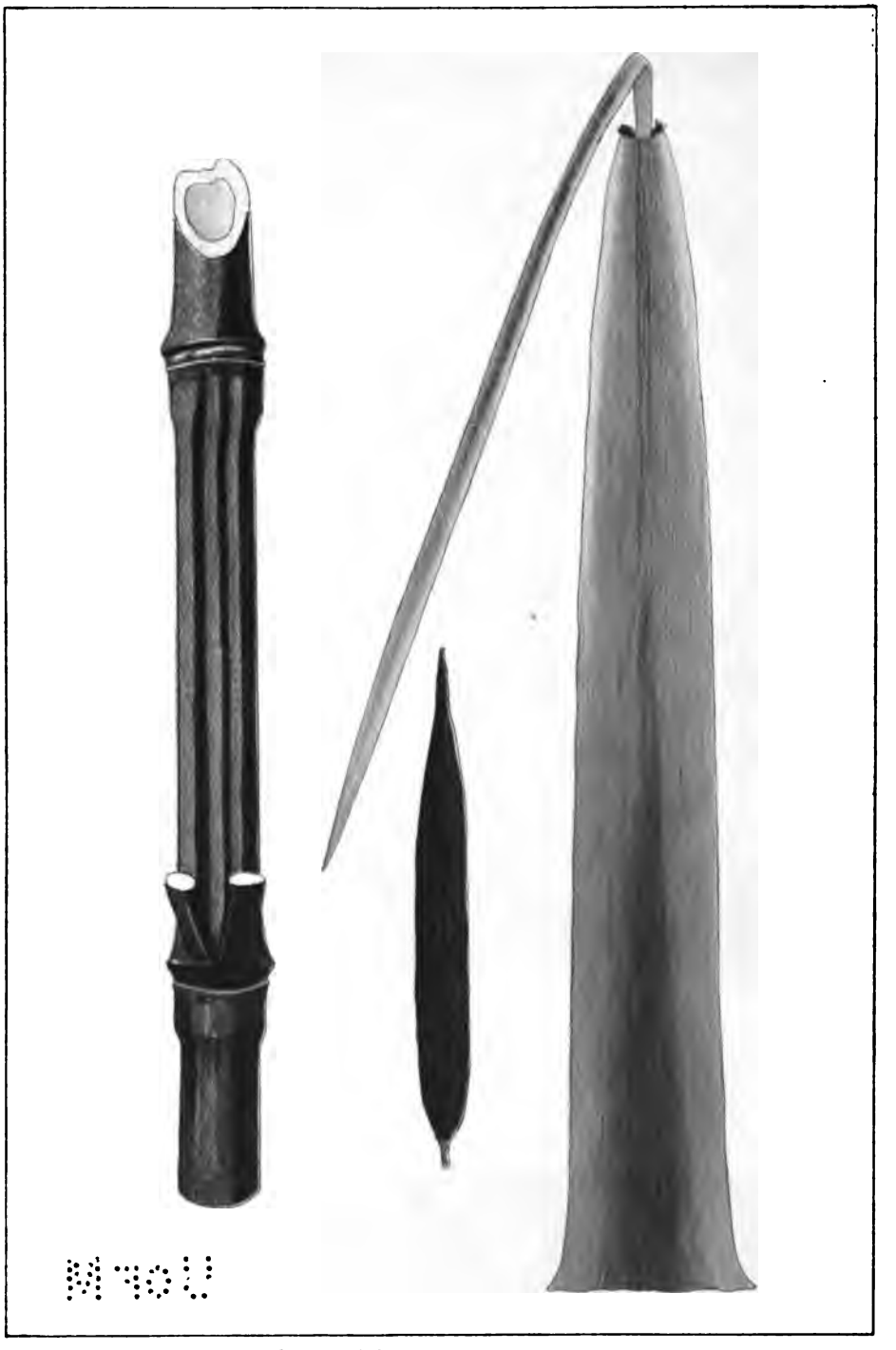
[3] Bambusa senanensis.

branches and leaves do not make their appearance till the summer. The sheath, which is very persistent, is marked with small spots. The culm is slender, with numerous nodes, and being soft and tough is excellent for basket making. Of the larger specimens whips are made, also pencil-handles. The Chinese name is *shi-chiku* (紫竹, purple bamboo), but it must not be confused with the real *shi-chiku* (the *goma-dake* or Phyllostachys nigra).

The root-stocks of the Bambusa marmorea are greatly valued for whips, but formerly only the Shōgun could use them for this purpose. Those of which the nodes are close together were preferred. According to tradition the proper measurement was from the nipple of the right breast to the end of the middle finger of the outstretched left hand, of which the handle took up six *sun*, and the remainder must have thirty-three nodes. Such were called *yurushi muchi* (the right to use them being reserved to riders who had special permission from their ridingmasters) and they were highly valued by teachers of equitation, but the whips with thirty three knots were very rare.

There is a bamboo of the same sort as the *kan-chiku*, locally known as *mogusa-dake*, which grows at the village of Kami Shimada, in the district of Naka, province of Hiuga. Its sprouts make their appearance in September or October, and its growth surpasses in rapidity that of any other bamboo. The sprouts have a sweetish taste. The culms are used for making shuttles and for spools for winding thread, also for the *ramma* of partitions inside houses, and for gratings to the windows of reading rooms (書齋, *sho-sai*).

In the spring of 1898 this bamboo was found flowering freely at



PHYLLOSTACHYS AUREA
(HOTEI-CHIKU)
½ nat. size.

Komagome and Iriya in the suburbs of Tōkiō. The cultivators assured me that it does this constantly.

As to its classification among the Bambusae, it is to be observed that it has only three stamens. Hence it seems to belong to the Triglossae, and probably belongs to the subsection Phyllostachys. The side opposite to the branches is round, while that from which they spring is strongly marked all along each internode by three grooves, corresponding to the three branches. The Kei-yen Chiku-Fu remarks that the middle branch of each group of three is longer than the two outer ones, the middle branch attaining a length of over a foot, whilst the internodes of the culm vary from 2 to 2½ *sun*. In some specimens these dimensions, both of internode and branch, are exceeded. The diameter of the culm is given in that work as from 3 to 4 tenths of a *sun*, and the total height as attaining sometimes over ten feet. But this is under very favourable circumstances, at least in Tōkiō, as for instance in the garden of the Akasaka Palace, where I have measured specimens that were 2 inches in girth, and over 15 feet in height. The longest internode was nearly 6 inches. A cross-section showed a pipe 5/16 of an inch in diameter, the walls being ⅛ of an inch thick. The lower internodes are sometimes nearly solid. [Trans.]

HOTEI CHIKU (Phyllostachys aurea M.)

The Chinese name is 人面竹 (human face bamboo), commonly called 布袋竹 (*Hotei chiku*). It has many synonyms, such as Riukiu-dake (Yamato Honzō), ginger bamboo (茑竹), devil's face bamboo (鬼面竹), Buddha's face bamboo (佛面竹), Buddha's eye bamboo (佛眼竹), Tiger mountain bamboo (虎山竹), Chiüng* bamboo (筇竹), Crane's knee bamboo (鶴膝竹), Sapindus bamboo (木患竹), drumstick bamboo (破槌竹), bamboo of many knots (多殼竹), Buddha's belly bamboo (佛肚竹), all of these names being allusive to the swollen form of the internodes. The *hotei-chiku* is large near the root, and grows gradually more slender towards the tip, attaining a height of 6 or 7 feet. The internodes near the root, varying

* Name of a particular species.

in number from 2 or 3 to 12 or 13, are much contracted, and the nodes are crooked or slanting, sometimes level, the surface being prominent, so that it takes the shape of the masque of a man, a demon or a saint, or that of a crane's knee. Some of the sheaths resemble the scale of a fish, others the shell of a crab. Japanese cut the stem for walking-sticks; these are light to carry, and elegant. It is also used for fishing-rods, or, the septa being removed, for pipe-stems, or when polished, as legs for a table, for picture-frames, slender canes serving as umbrella-handles, handles of brooms, or wooden ladles (*hishaku*) and pencil-handles. The *Hotei-chiku* may be planted as a hedge, or grown for ornament in a garden or in flower-pots. According to the Kei-yen Chiku-Fu, the sprout of this bamboo, though of small size, is better flavoured than that of any other variety, but most people are unaware that it is edible. The same author considers the different names given at the beginning of this section as merely synonyms for Phyllostachys aurea. Both Chinese and Japanese lovers of the quaint and curious have invented names just as it pleased their fancy, and so the list of synonyms has grown. Possibly the so-called Takeda-take was merely a Phyllostachys aurea that Takeda Shingen had planted.

The name comes from the prominent swelling under the nodes, or perhaps of the internodes near the root, which is thought to resemble the face given by artists to Hotei, one of the Japanese "Seven Gods of Good-luck" (Shichi Fuku-jin). Or as the author of the Kei-yen Chiku-Fu also suggests, from the swollen belly of that mythical personage. The second synonym Riū kiu chiku is from its having been introduced into Japan from Loochoo.

The same work states that it reaches a height of from 8 to 10 feet.

There is a double groove on that side of it from which the branches spring.

As stated by both the Nihon Chiku-Fu and Kei-yen Chiku-Fu, the internodes near the ground are much contracted, sometimes five or six only, in other instances as many as a dozen, the nodes being often set slantingly. A marked feature of this species is the swelling immediately below each node.

As to the specific name Aurea, it is very likely, as Mr. Freeman-Mitford suggests, a corruption of Hōrai, and the "Useful Plants of Japan Described and Illustrated (Tokyo 1895)" gives the two names U-sen-chiku, Hōrai-chiku (no. 349) for it. Miquel (Prolusio Florae japonicae, p. 173) suggests that the name was given from the colour of the dead leaves. But yellow is the colour of all dead bamboo leaves. Franchet and Savatier (Enumeratio II. p. 606) suggest that it is a neighbour of Bambusa nana, which Mr. Freeman-Mitford says is the name under which a species, renamed by him B. disticha, is sent out by the nurserymen. The plant described by him seems to agree with what the Japanese gardeners call *hō-ō chiku.*

It seems very doubtful, therefore whether *Hotei chiku* should be called Phyllostachys aurea.

The sheaths of Hotei-chiku are spotted near the upper extremity, baggy instead of sitting close to the cane, and are provided with a brown limbus.

In the garden of the Akasaka Palace there are specimens $4\frac{3}{4}$ inches in circumference. The irregular nodes sometimes occur near the ground, sometimes at a height of 4 or 5 feet, and other culms are quite regular. The former are really deformed, unhealthy plants. [Trans.]

KIKKŌ CHIKU (Phyllostachys heterocycla).

The Chinese call this 龜紋 or 龜文 (*Kï-mon chiku*), i. e. tortoise marked bamboo. What has of late years been cultivated in gardens as an ornamental plant under this name superficially resembles the Hotei chiku, but is quite a different species. In the case of Phyllostachys aurea the internodes are short for a distance of from two to five feet above the ground, and from that point upwards there is a swelling under every knot and the internodes are not contracted. Near the top of

the culm it resembles the *madake.* The stem of the ***kikkō-chiku*** is long and stout and above 10 feet in height, with a girth of 1 foot 4 or 5 *sun,* and the nodes form a sort of chain, being closely interlaced for three or four feet above the ground, forming a pattern like that of a tortoise's shell. The branches, leaves and stem look like those of a variety of Phyllostachys mitis. According to the Pi-ch'uan Hua-ching the 'tortoise marked bamboo' grows on Pao-to shan,[1] about one stem annually, is used for making fans, very curious, but it is now no longer obtainable."[2]

Of late years 'tortoise marked bamboo' has been found growing on a hill called *Kuma-korobi* in the eastern ranges of the prefecture of Ishikawa. The Buddhist priests call it 'the lotus bamboo' (蓮竹) and pretend for the benefit of silly old men and women that it is a sign sent from the Buddha. It is said that it has now been transplanted to the temple of Daishi at Kawasaki in the province of Musashi. Recently this form of bamboo has been cultivated by florists, and if its cultivation is continued for some years, it will be the most remarkable of curious bamboos.

There can be no doubt that this is a sport, whether natural or artificially produced, of the *mōsō-dake* or Phyllostachys mitis. It is described by Mr. Freeman-Mitford as 'a freak of Nature.' At the Botanical garden in Tokio, and at the gardens of the Tokio Nurseries in Komagome, may be seen groups of this sport. It is only the lower part that is distorted, for three or four feet, the upper portion of the stem, which attains a height sometimes of 12 feet, being normal in its growth. A plant of it in my possession threw up a sprout the year after it was transplanted, which developed into an entirely normal, but feeble culm. [Trans.]

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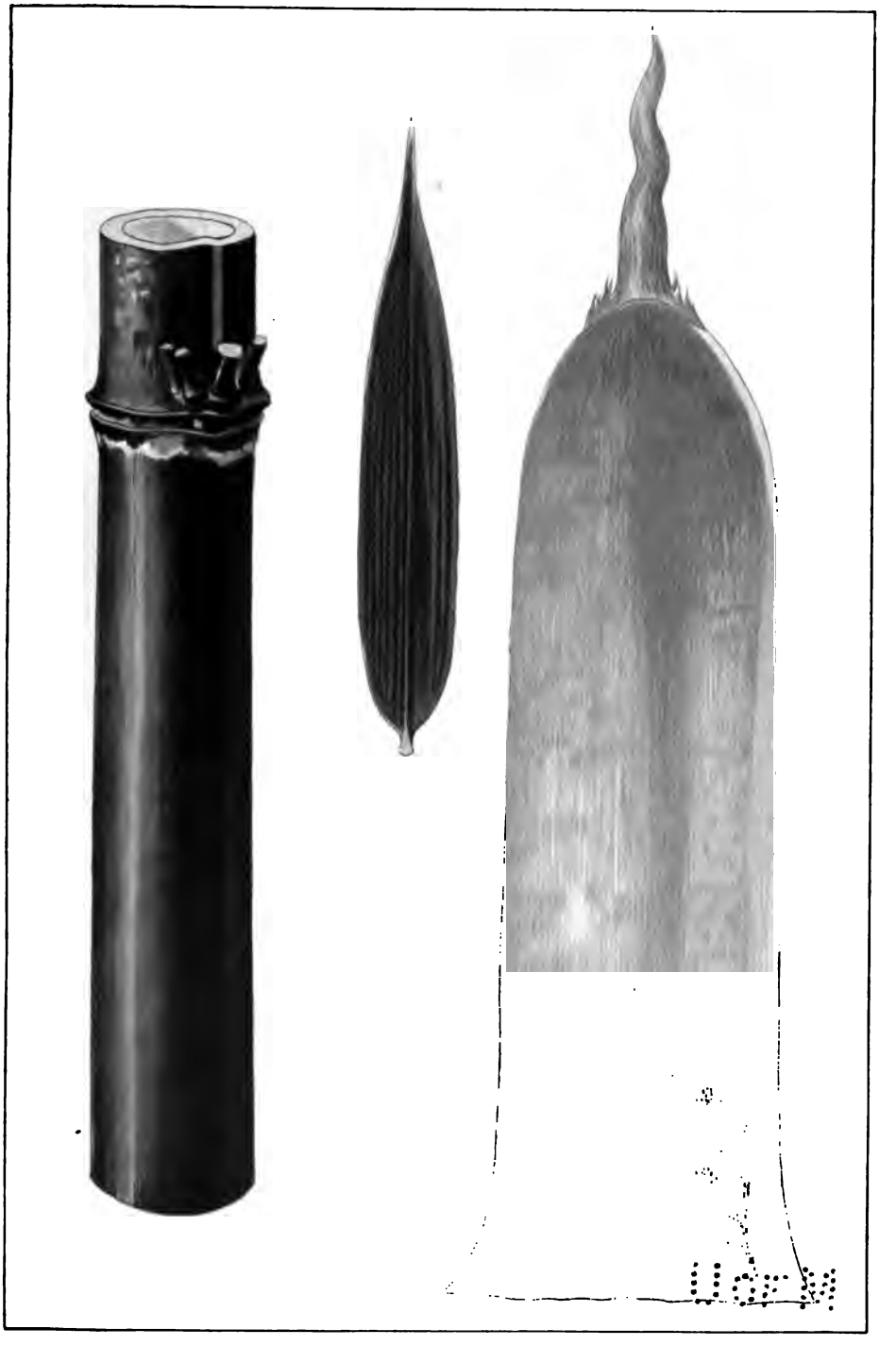
[1] 寶陀山

[2] Pi-ch'uan Hua-ching, Vol. IV, f. 4 v.



PHYLLOSTACHYS NIGRA
(KURO-CHIKU OR GOMA-DAKE)

MADARA-DAKE, OR HAN-CHIKU
(Variegated Bamboo).

This plant has many designations and local names, but there are only three distinct kinds. One is a variety of *hachiku* (Phyllostachys Henonis), and has a variegated stem, with blotches, variously known as *hanchiku* (斑竹 blotched bamboo), *um-pan-chiku* (雲斑竹, clouded bamboo) or *ko-han-chiku* (虎斑竹, tiger mark bamboo). The provinces of Yamashiro, Hiuga, Tamba, Tango and others are noted for its production. Then there is a variety of variegated bamboo belonging to the *medake* species (i.e. an Arundinaria), which is also called *ko-han-chiku*, found in Yatsushiro district, province of Higo, and in the provinces of Suruga and Shimōsa. In China the kind known as 湘妃竹 (Siang fei chu) is most esteemed. The Yamato Honzō quotes the Chang-Chou-fu-Shi (漳州府志) to the following effect: "The internodes have blotchy marks resembling the traces of the tears of Siang-fei. A fine *Madara-dake* locally known as Hei-jiku chiku (骨軸竹) is found at Togakushi san in Shinshu, and also covering a space of thirty *chō* (73½ acres) on the side of Chō-kai-zan in the district of Atsumi, province of Ugo. This is a kind of *suzu-take* (Bambusa senanensis) bearing blotchy marks. The Shakotan chiku which grows in the Hokkaidō is also of the same kind as *suzu-take.*[1] In China these blotchy bamboos are much appreciated. They are classified as follows :—

1) Siang-fei chu grows at Kulo,[2] and has a shiny stem,

[1] This seems doubtful. It resembles rather Bambusa metallica [Trans.]

[2] 古辣 This description is from the Pi-ch'uan Hwa-ching, vol. IV. f, 3, as also that which immediately follows. [Trans.]

bearing yellow and black spots, round like the traces of tears. It is a very valuable sort.

2) Mei-lo chu (梅羅竹) has a stem resembling that of Siang-fei chu with fine wavy marks and no round spots, the colour being dark, but not so large. It is much used for the sticks of fans.

The best blotched bamboos imported from China are used for pencil handles, tables and bookshelves. The cuticle bears yellowish brown concentrically circular marks, which spread out like traces of tears which have soaked in. This is the real Siang-fei chu. The inferior qualities have the same concentrically circular marks, but of a black colour, and of unequal size, the small marks spreading over the entire surface. This is the *mei-lo-chu*. There are very many sorts of blotched bamboos, which are said to come from the provinces of Fuh-kien, Kwang-si and Cheh-kiang. The real siang-fei comes from Cheh-kiang in the province of Hu-nan,[1] and is difficult to procure in China; hence the value attached to the Siang-fei chu at all periods. Those which of late years have been in the shops are believed to come mostly from the mountains of Chehkiang.[2] Lovers of the curious and rare attach much value to the *siang-fei*, and are ignorant of the fact that so many sorts exist. The varieties are briefly indicated by the accompanying woodcuts. Specimens of these varieties formerly brought over by a Chinese are preserved at the Tōkiō museum. It seems probable that the blotches are the traces of a species

[1] This seems wrong. Perhaps Hunan and Chehkiang provinces are meant.

[2] 吳越 Compare Pi-ch'uan Hwa-ching vol. IV. f. 4. [Trans.]

of fungus which grows on the bamboo. The Chinese long ago started this view. The 楚 (Ch'u) bamboo when young is covered with a fungoid growth. The inhabitants cut it down, soak it in water and wash off the fungus, which leaves purple markings behind. A poem by an Emperor of the Ming dynasty on the blotchy bamboo of Huang-chou[1] says: "Many marks of mossy spots develop on the green bamboo for ever and ever; the 'traces of tears' seem still new."

Some of the blotches on *madara-dake* have a white mould on them and show marks of a fungoid growth. It is the local climate which produces some kind of fungus resembling mould on the cuticle, that leaves a blotch behind. Hence it is not every stem in a plantation that has these marks. At Goka no shō in Higo in the hills behind Hito-yoshi the *madara-dake* grows wild, but they are not all alike, and only the mottled stems are cut down. The *madara-dake* of Obi in Hiuga, Mt. Kirishima and Sadowara in Satsuma are somewhat different from the Chinese Siangpei chu, but the markings are clear and the general quality superior, so that they deserve to be appreciated.[2]

KUMAZASA (Bambusa palmata F.-M., B. Veitchii M.)

Also known as *mma-zasa*,[3] *yakiba-zasa*, *heri-tori-zasa* and *chi-maki-zasa*. The Chinese synonyms 箬竹 *jo-chu*; 箭竹

[1] 黃州.

[2] The blotches of *han-chiku* do not make their appearance till the 3rd or 4th year. There are specimens in the garden of the Akasaka palace, measuring 5 inches in girth, and about 15 feet in height. [Trans.]

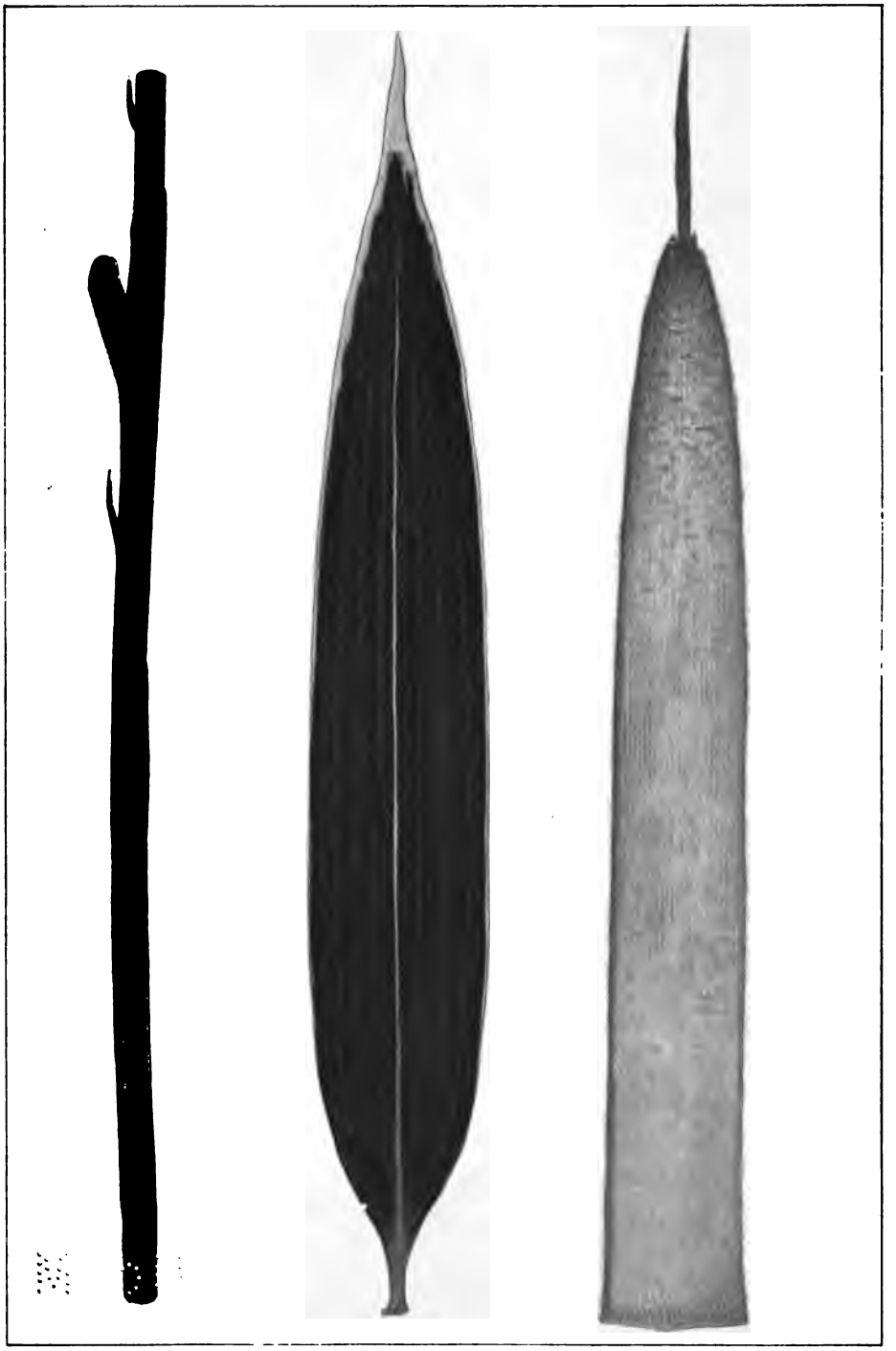
[3] *Mma* = horse, *yaki-ba* forged-blade, *heri-tori* = edged; *chi-maki*, a sort of pudding of glutinous rice.

Isien-chu; 山白竹 *Shan-pei-chu*, commonly written 銀邊竹 'silver edged bamboo.' The stem is slender, the knots not prominent, and the tallest specimens not more than six or seven feet in height, three to four feet being more usual. Some stems have four or five branches, others none at all. The leaves measure eight *sun* in length, with a breadth of about two *sun*. The young leaves are bright green, the old ones becoming edged with white to a depth of 2 or 3 tenths of a *sun*. Hence the name 'silver-edged bamboo.' The lowest leaf is generally small, the other 4 or 5 being broad and long. The Japanese Encyclopaedia remarks that a branch of the *mmazasa* has six or seven large leaves, of which the largest are a foot in length and two *sun* in width. In the autumn it acquires perpendicular stripes of a yellowish white colour, very pretty. This bamboo grows luxuriantly on hills, steep precipices and in damp places, but does not flourish on flat or dry ground. Hence it prefers the shady sides of hills, river banks and the like, it is chiefly used by the vendors of *sushi*[1] and by cook-shops for ornamental purposes, as well as for wrapping up different kinds of cakes and sweetmeats. Sometimes it seeds, and the grain is very useful to the poorer classes.

There is a kind known as *kokumazasa*, the stem of which is from 6 to 7 *sun* up to a foot in height, some of them bearing two or three branches, some none at all. From the top of the stem four or five leaves grow out horizontally. Its young leaves are green, the old ones edged white to a depth of 1/10

[1] Cakes of cold boiled rice, flavoured with a slice of raw fish, prawn, seaweed and so forth.

U of M



BAMBUSA SENANENSIS
(SUZU-TAKE)
leaf ½

of 5 *sun*, just like the larger *kumazasa*. This *sasa*[1] grows wild on the mountains in all parts of the country, and when planted in a pot grows thickly, forming a handsome object. Florists therefore combine it with other plants for decorative purposes.

SUZU-DAKE (Bambusa senanensis).

Also called *yama-dake*, *mi-suzu* and *no-suzu*. The Chinese synonyms are 笞 (tai), 箈 (chi), 箸箭 (jo-tsien). This bamboo resembles the *kuma-zasa*, but is larger. In Shinano, Kōdzuke and other parts it is often called *Hei-jiku chiku*.[2] The Bambusa senanensis grows wild on mountains and open uplands, and resists the greatest extremes of cold. It spreads right into

[1] Generic name for the small bamboos, usually called 'dwarf-bamboo' or 'bamboo grass' by resident English.

Under the name *kuma-zasa* the author has described two entirely different plants, namely Bambusa palmata, which is a tall species, and Bambusa Veitchii, a shorter and more bushy species. Both are accurately described in Mitford's "Bamboo Garden." The former can be found by the road side on the way up the Hakone pass, above and below the hamlet of Hata. The young shoot may be found in mid-June attaining a height of six feet, and is remarkable for the bright green erect stem and the parchment-coloured sheath. At this period it will have developed perhaps only two or three large leaves near its top, and the branching comes later. Its nodes are somewhat prominent. The other species (Bambusa Veitchii) is common enough on mountains, covering what Professor Sargent well calls the "forest floor." Its sheath is longer and more persistent than is the case with B. palmata, and the nodes are less prominent, while the stem is more slender and pliable, less erect and shorter. It is common everywhere on the mountains; the flat called *ō-taira* on the road from Nikkō to Chiuzenji just before the lake is reached is for instance covered with it. In common parlance both species are known as *kumazasa*, but the lesser one may sometimes be distinguished as *ko-kumazasa*. At Hakone the larger one is by some named *Hei-jiku-dake*, which according to the author of the Nihon Chiku-Fu is a synonym of Bambusa senanensis (*suzu-take*).

[2] This is in some places a synonym of Bambusa palmata.

the deepest recesses and up to the highest summits of the mountains. The nodes are not prominent, and the largest stems attain a girth of 1 *sun* with a stature of ten feet and more. The leaves are 5 or 6 *sun* in length, with a width of about a *sun*, narrower than those of the *sasa*, and tapering off at the tip. Seen from a distance it resembles the *susuki* (Miscanthus sinensis) in appearance, a fact which suggests that *suzu-dake* may be contraction of *susuki-take*. In some places this bamboo grows and spreads over an extent of many square miles. It is especially abundant at Suwa and Kiso in the province of Shinano, and on the hills of Nambu in the province of Riku-chiu. It is found in remote valleys where no other species will grow, and in spite of its large and broad leaves and upright stems, in places subject to violent winds, or liable to deep snow-falls, it goes creeping on the ground. The plants seen in Echizen and Kaga have much larger leaves than the *sasa*, but their edges do not turn white, and the culms resemble those of *ya-dake* (Phyllostachys bambusoides) with flat nodes, attaining a height of ten feet and more, and the thickness of a finger. The *suzu-dake* found at Ōmura in Hizen is said to be remarkable for the length of the internodes. In China it is said to be used for making arrows. The sheath is of a deep green hue, the stem being white when the sheath falls off.* Larger bamboos

* The Kei-yen Chiku-Fu says 'the sheath turns white when it withers', which is a more correct statement than that in the text. In a young shoot the sheath is straw-coloured near the root, further up greenish tinged with purple, and at the tip quite green. It is covered with bristles, even underneath the overlapping part of the inferior sheath. There are no hairs about the pseudophyll. A full grown stem bears many solitary branches, each subdivided into other branches, and out-topping the main stem. The leaves are dark green above, glaucous underneath, with a well

being uncommon in the northern parts of this country, the inhabitants have always been in the habit of collecting the sprouts, which they preserve for the table in a mixture of salt and *kirazu* (bean-curd refuse). In China they speak of "pickled bamboo-grass, salted geese," from which it would appear that the sprout of this species is eaten. This bamboo is tough and flexible, so that crooked stems can be easily straightened. The slender culms of those found in the Kiso mountains are perfectly straight and wellformed. They are split in half and plaited into baskets of various shapes and into mats, forming one of the products of Shinano. Where this bamboo grows wild it hinders the development of trees and obstructs the path of the mountaineer, but is very useful for binding together the crumbling sides of declivities, and for thatching the cottages of the peasantry in mountainous parts of the country. Furthermore, the seeds of this plant and of the *sasa* furnish the poorer classes with food.

BAMBOO SEEDS.

These are known as *jinenkō*[1] (natural rice) *sasa-me-guri* (dwarf-bamboo sprout chestnuts) and *take-mugi* (bamboo corn) in Japan, and there are numerous Chinese synonyms. Both

marked midrib and as many as 10 parallel nerves on each side. The leaves sometimes a foot long and two inches wide. The sheath very persistent. Abundant at Chiuzenji, common at Hakone.

Where *suzu-take* grows at high altitudes it may at first sight be confused with *kuma-zasa*, but on nearer examination will be found to be much more branched, taller in the stem, and having the leaves longer and more slender than those of that species; they are somewhat pendant, instead of standing out level from the head of the plant. The tall stems bear a slight resemblance to those of *ya-take*. [Trans.]

[1] 自然糈

the *kuma-zasa* (Bambusa palmata) and *suzu-dake* (Bambusa senanensis) flower from time to time and bear seeds. According to the 竹實記 Chu-shih-chi the seed of the bamboo exactly resembles wheat, being somewhat pointed at both ends, and in taste also, with an astringent flavour, the only difference being a suggestion of bamboo about it. The common people call it 'natural rice' or 'bamboo corn,' and eat it parched. They also grind it, and make the flour into small dumplings (*dango*) and coarse vermicelli. It is said to be not inferior in taste to corn. The Chinese say: "The bamboo sometimes flowers, small and white like the blossom of the jujube tree, producing a seed like that of wheat. It is tasteless and astringent. The people of Chehkiang call it 'bamboo rice," hence the name. The old plants of *madake* (Phyllostachys Quilioi M.) *hachiku* (Phyllostachys Henonis) and *medake* (Arundinaria japonica) also flower and seed, but the grain is small and not sufficient in quantity to be collected for food. Only *kumazasa* and *suzudake* seeds are obtained in large enough quantities. In 1843 all the bamboos round the town of Takayama in Hida for a distance of many miles seeded, and the population young and old assembled to harvest the crop, at the rate of 5 or 6 *to* (to=$\frac{1}{3}$ bushel) per diem, in all some 250,000 *koku* (*koku*=5 bushels nearly). Five years later rice and other cereals having failed, so that there was a great deficiency of food stuffs, the people are said to have gathered bamboo seed for food, and thus escaped dying of hunger. It is said that once the *suzu-dake* and what is locally known as *hei-jiku-*

金琅玕 *chin-lang-kan*; 竹米 bamboo rice; 練實 *lien-shih*; 薺 實 *chi-fu*; 琅玕實 *lang-kan-shih.*

chiku[1] on the mountains in the vicinity of the two districts of Ina in Shinshiu seeded on a large scale, and that all the culms afterwards withered. The facts appear to be these, that when the seeding took place, the people crowded into the hills to collect the grain, of which they obtained so much that it was impossible to carry it all away in one day. Carrying baskets suspended from their necks, they entered the bamboo thickets, collected the spikes that had seeded, shook the grain down and gradually got it all together. Those who worked hardest obtained as much as five or six bales of bamboo seed. They ground it, made the flower into small dumplings and puddings, and were able to eat it for several days in succession without getting tired of the taste any more than of fern-powder (*warabi-ko*), Pueraria starch (*kuzu-ko*) or powdered pine-bark.[2] A sort of *saké* can also be brewed from bamboo seed, which though it is rather sharp to the tongue does not otherwise differ in taste from ordinary *saké*. The people of Shinshiu have what they call *suzu-men* prepared from bamboo seed. The bamboo seed is collected, and pounded in a mortar by the aid of a water-wheel till it becomes fine and white. Or it is ground fine in a stone mortar, put into a sieve with twice the quantity of corn, adding one-tenth of brine, well stirred round and kneaded, then slowly pulled out into fine threads, then put into a box to which heat is applied. This preparation is said to be of a delicate flavour, resembling vermicelli. Not long ago the *sasa* which grows so abundantly on the mountains near Koma-

[1] i.e. the *go-hei* wand bamboo. *Go-hei* is the wand bearing white paper, placed in front of a Shinto shrine. [Trans.]

[2] This is from a note of Mr. Tanaka Yoshiwo.

ga-take in Kōshiu seeded, and some Shinshiu people taught the inhabitants how to use it for food. Since then the crop harvested is about 1500 sacks (containing 4/10 of a *koku*, or 2 bushels),[1] a family of five or six persons collecting as much as from 5 or 6 sacks to ten. (There were fourteen villages that had gathered 100 sacks and upwards). The utility of bamboo seed has been demonstrated. Dr. Oscar Kerner of the Agricultural College at Komaba near Tōkiō has compiled a table of the chemical analysis of *sasa* or *chimaki-zasa* from the Yamanashi prefecture, which shows the richness of bamboo seed in nutritious elements. The result of the chemical analysis of *sasa* seed shows that its chemical composition is the same as that of wheat or rye.

BUNGO-ZASA OR PHYLLOSTACHYS RUSCIFOLIA

(Phyllostachys Kumasaca, Munro; Bambusa viminalis, French gardens; B. ruscifolia, Siebold.)

Bungo-zasa (written 豊後篠), also known as *okame-zasa*, *Iyo-zasa*, *Tōba-zasa*, at Arima in Settsu *Inano no sasa.* According to the Japanese Encyclopaedia this plant bears five leaves at each joint, hence the name *go-mai-zasa.* The Ji-kinshō (地錦抄) says it was originally introduced from the province of Bungo, whence the ordinary name. The *Kei-yen chiku-Fu* informs us that at various local fairs at the end of the year it was the practice to sell masks of Okame[2] woven of this bamboo which gave rise to the name *okame-zasa.* It grows

[1] The *koku* = 4.9629 bushels.

[2] The fat-cheeked damsel of ancient Japanese legend. [Trans.]

Mali

from two to three feet in height. The stems are slender,[1] but the nodes prominent, the leaves thin and mainly resembling those of Phyllostachys Quilioi. At each joint, where the leaves spring from is flat, and there is a groove in the centre of which rises a ridge.[2] On the side where there are no leaves it is round, and in shape very like a small stem of the Phyllostachys mentioned. It flourishes well in a clay soil, so that the stems of plants growing in suitable moist ground with plenty of loam grow stout and long and thickly together. It does not grow in stony soil. This bamboo is converted to various uses. Of it are made different sorts of baskets, smoking trays and chopsticks, also toys. The Japanese Encyclopaedia remarks that "the *gomai-zasa* grows a foot or more in height, the leaves are a deep green, resembling those of the *Shino-dake* but shorter. Five leaves grow together on each stem, and it is of a luxuriant habit. It is planted in gardens for ornament." This bamboo bears transplantation easily. Grown in the corners of gardens it not only adds to the appearance, but is also of great practical utility. As it is a densely growing plant it may be planted as a hedge with excellent effect.[3]

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[1] There is a clump of this bamboo at the Botanical Gardens in Tōkiō, growing perhaps four feet high. The stem measures $\frac{1}{3}$ in. in circumference. [Trans.]

[2] This is a very marked characteristic. [Trans.]

[3] The branches begin to spring about the third or fourth node above the root, each branch being from $\frac{1}{2}$ in. to $\frac{5}{8}$ in. in length, with generally only two tiny nodes, and bearing only one leaf at the apex. But the general rule is that five branches are borne by each node, three growing outwards from the flat side, and two towards the semi-circular side of the stem. The middle leaf of the three is larger than the two outer ones. At the extreme top and bottom of the stem there are usually only three leaves instead of five. The colour of the stem is mostly green, but sometimes of a

JITCHIKU (Solid Bamboo).

This plant variety has several synonyms, all with the same meaning.[1] It grows at Ichi-u-zan in the province of Awa in Shikoku, and on Fukura shima, one of the islets at Matsu shima in Ōshiu. It is to be bought at the latter place. The genuinely solid stems fetch high prices, those having a small fistula being cheap. The island of Chuk-do[2] in Corea is famous for them. Those grown in Shimo Ina district in Shinshiu are known as Inamura-dake. The leaves and branches resemble those of the *hotei-chiku* (Phyllostachys

purplish brown, and the internodes, which seldom exceed more than $3\frac{3}{4}$ inches in length, zigzag slightly from joint to joint. The larger leaves measure about 4 in. by $\frac{7}{8}$ in., have a well-marked midrib, and seven lateral veins on each side of it, the reticulation being exceedingly fine. The edges are armed with very fine teeth, which can be more easily felt by running the finger along them than distinguished by the naked eye, though visible under a common magnifying glass. As Mr. Freeman-Mitford points out, the foliage bears a resemblance to that of the butcher's broom, whence Siebold gave the specific name ruscifolia. It certainly ought not to be called *kumasaca* (which is a corruption of *kumazasa*), that being an entirely distinct plant. *Viminalis* (osier-like) is not as characteristic as Siebold's name.

The dimensions of a specimen from the garden of the Akasaka Palace were as follows:

length	6 ft.	4 inch
2nd internode		$9\frac{3}{4}$,,
3rd ,,		9 ,,
4th ,,		8 ,,
5th ,,		$6\frac{3}{4}$,,
6th ,,		$6\frac{1}{4}$,,
girth		$1\frac{5}{12}$,,
largest leaf,	6 inch by	$1\frac{1}{8}$

[Trans.]

[1] 實心竹, 實中竹, 滿心竹. [Trans.]

[2] There are three islands so named. 1. Eden Is. off Quelpaert; 2. one on the coast of Chhung-chhŏng-do; 3. one on the coast of Kang-wŏn-do.

aurea), the grooves on the internodes being deep. Large specimens attain a length of over twenty feet, with a diameter of over a *sun*. This bamboo is not solid at both ends, the part nearest the root exhibiting the peculiarity to a greater extent, while at the other end there is a small fistula about the diameter of a needle. Sometimes the *madake* (Phyllostachys Quilioi) and *hachiku* (Ph. Henonis) growing in poor soil are found to be solid through one or two internodes above the root. The creeping root-stock in particular is often solid. According to the statements of people who bring *jitchiku* for sale from Matsushima, there is a plantation there of this variety of bamboo, but it is found that only a proportion of the culms prove solid on being cut, most of them merely shewing a pipe of which the walls are thicker than is usual with other bamboos, while the fistula is smaller; and a good number have to be cut before a culm is found which is entirely solid. From the fact that Phyllostachys Quilioi and Ph. Henonis present this appearance when grown on poor soil, it would appear that though there is a variety of which the interior is filled with tissue, it is a characteristic of the bamboo in general to be hollow, and it is quite natural therefore for the *jitchiku* to possess a small fistula.[1] It is used for seals, and walking-sticks, the more slender specimens serving as riding-whips. It is stated that very large specimens of the solid bamboo are found in China. Should it be possible to have a flourishing plantation of large *jitchiku*, there would doubtless be a large demand for the canes.

[1] It is clear from the foregoing that the so-called *jitchiku* is not a species, nor even a variety, but merely a sport, the occurrence of which depends on circumstances of soil and nutrition. [Trans.]

At the village of Asake in the district of Shimo Ina in Shinshiu lives one Miyanoshita Sōjirō, who grows the solid bamboo, manuring it once a year with barley bran and horse-dung, which he calls *In-zai-chiku* (seal-bamboo), but no large quantity has as yet been brought to market.

HŌRAI CHIKU. (Bambusa disticha, F. M., Bambusa nana M.)

The Chinese name is 鳳尾竹 (fung-wei chu, Phoenix tail bamboo). In Tosa it is known as *Doyō-chiku* (土用竹), and *Shun-yō-chiku*. In Banshiu it goes by the name of *Sanshō-dake* and in Satsuma by that of *Ko-gin-chiku*. This species is of two sizes. The larger, known as *U-sen-chiku** is much grown in Suruga, where it is used for hedges. The leaves spread out like the fingers of a hand, and are arranged like a feather fan, from which fact it gets its name. The smaller variety is also known as *hō-ō-chiku* (鳳凰竹), and is a 'sport' of the other. It is grown in pots as an ornamental plant. The leaves are short, and grow in shape like those of the Torreya[1] nucifera. Planted round gardens it attains a height of from six to eighteen feet, the internodes being two feet long. It is of a slender habit, and very tough and flexible. It may be divided by beating into fibres excellent for the preparation of slow matches. The fistula is exceedingly fine, and is occupied by a core like a peeled rush, without any coating of bast.

* i.e. Feather fan bamboo, from the way in which its leaves spread out. [Trans.]

[1] In Japanese *Kaya*, classed as a coniferous tree, but belonging to the yew family.

BAMBUSA NANA
(HŌŌ-CHIKU)

Mau

Hence it is styled [illegible]

are found hanging [illegible]

curling upward [illegible]

lengthens into a [illegible]

gradually [illegible]

which [illegible]

reach the soil [illegible]

in length. [illegible]

together [illegible]

[illegible]

Mau

Hence it is styled *Tsūshin-chiku.* In neglected hedges roots are found hanging down from the insertion of the branches, curling upward in the form of a fish-hook. The upper part lengthens into a culm. From the root other roots branch out, gradually increasing in number so as to form a bole, from which fine hair-like roots grow downwards, but as they cannot reach the soil, they stop growing after attaining a *sun* or two in length. From the bole a number of stems grow closely together, of which the inner ones bear branches. This bole attains the size of a $\frac{1}{3}$ bushel measure,[1] and yet is held on to the parent stem by a single root-fibre. Should it be hit with violence, it comes away suddenly, and if stuck in the ground will give rise to a dense growth. This bamboo likes damp soil, and when planted near water lets its roots hang down. Owing to this habit, the *hō-ō-chiku*[2] grows luxuriantly when planted in a flower pot filled with water. About Honjo and

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[1] That is 1 *to*, = exactly 0,4963 bushels.

[2] The Kei-yen chiku-Fu gives additional particulars, namely that the stem resembles that of the *yadake* (Phyllostachys bambusoides), being about the thickness of a chop-stick, or even less. It grows to a height of two or three feet, with internodes three to four *sun* in length. The branches are solitary, but after a while a bud springing at the insertion of a branch will develop into a second branch, but it never has branches in threes or fives like the *medake* (Arundinaria japonica.)

The sheath is very persistent. The leaves are like those of the *madake*, broad at the base, pointed at the tip, 1 *sun* and 4 or 5 tenths long, 3 tenths wide. At the base of the leaf are very short brown hairs. The leaves are from nines up to thirteen in number, the first being large, and the rest successively diminishing in size, the terminal leaf being three-tenths of a *sun* in length, and one-tenth in breadth. It is of a caespitose growth, and mingled with the larger stems described will be found others extremely slender. In Suruga it is planted as a hedge, and attains a height of five or six feet, the leaves being then large in proportion.

Kameido in Tōkiō it may be seen growing as a hedge. There it goes by the name of *taibō-chiku*, while in Kiushiu the local name is *chin-chiku*, and its habit of putting forth roots from the insertion of the branches prevails exactly as in the case of those grown in Suruga. If the tip be cut off when the culm is young, roots grow from the insertion of the branches, developing into a bole, but this does not happen if the amputation of the tip is delayed until it has made some progress in growth. It sends up sprouts at all seasons, but chiefly during the dog-days, from the end of July to the middle of August. Hence it has been called *doyō-chiku* (Dogdays-bamboo). Its leaves unfold in September and October.

The stem is perfectly cylindrical, without any trace of a groove. A plant in my garden, the year it was taken out of the pot in which it originally grew, threw up shoots as much as 5 ft. 9 in height, the longest internode of which measured 9 inches, with a circumference between 7/12 and 8/12 of an inch. The sheath is shown in the accompanying drawing. It is distinguished from all other bamboos by the way in which the leaves are set at right angles on the branches. The longest culm bore buds on the lowest two nodes, an incipient branch on the 3rd node, 4 on the 4th, 6 on the 5th, 8 on the 6th, 10 on the 7th, 7 on the 8th, 5 on the 9th, 5 on the 10th, 1 only on the 11th. The branches develop from the top downwards, and in doing so push off the sheath, which then curls round one of the outermost branches. In this it resembles the Arundinarias. To determine however whether it is A. or Bambusa we have yet to see it in flower. The leaves bear small spines closely set along both edges, perhaps more conspicuously on the left edge seen from the branch, and no reticulation can be seen with an ordinary magnifying glass. The leaf is broad at the base, tapering off at about $\frac{2}{3}$ of its length to a fine point. [Trans.]

TAISAN-CHIKU (Bambusa vulgaris).

Another name for this species is *daimiō-dake* (大名竹). In China it is usually known as Lung-t'ou-chu* (dragon's head bamboo). Florists grow it in pots, pretty generally, under the name of 泰山竹, Big-mountain Bamboo. The leaves are broad and large, measuring over two *sun*, and the stem has a girth of six or seven *sun*. The branches are far apart, the nodes flat, the sides of the pipe thin, the whole appearance of the culm resembling a large *ashi* (Phragmites communis, a large reed). Formerly this bamboo was imported, and planted in the public garden at Nagasaki, but gardeners now grow it in pots or in the open ground. Whether it is that the Japanese climate does not suit it, the fact remains that it has not yet been successfully cultivated, and we do not hear of plantations of it. It has no creeping root-stock, but the bole shows above ground, the root and nodes being close together, growing like a dragon's head, whence the Chinese name. Its sprouts come up in August or September, and the culm is tall and straight, of a very sturdy habit. But when the winds of autumn arrive and the temperature diminishes, it suddenly stops growing, the tip and leaves wither, and if great care is not taken it will often die altogether. It is important therefore to ensure that it is kept warm. According to the *Kei-yen Chiku-Fu* it is a large species with delicate leaves, putting forth its sprouts in the 8th or 9th moon, which grow very large; the sprouts are tender and have an excellent flavour. The sheath having been removed, it should be soaked in water for a day or two, then boiled and

* 龍頭竹

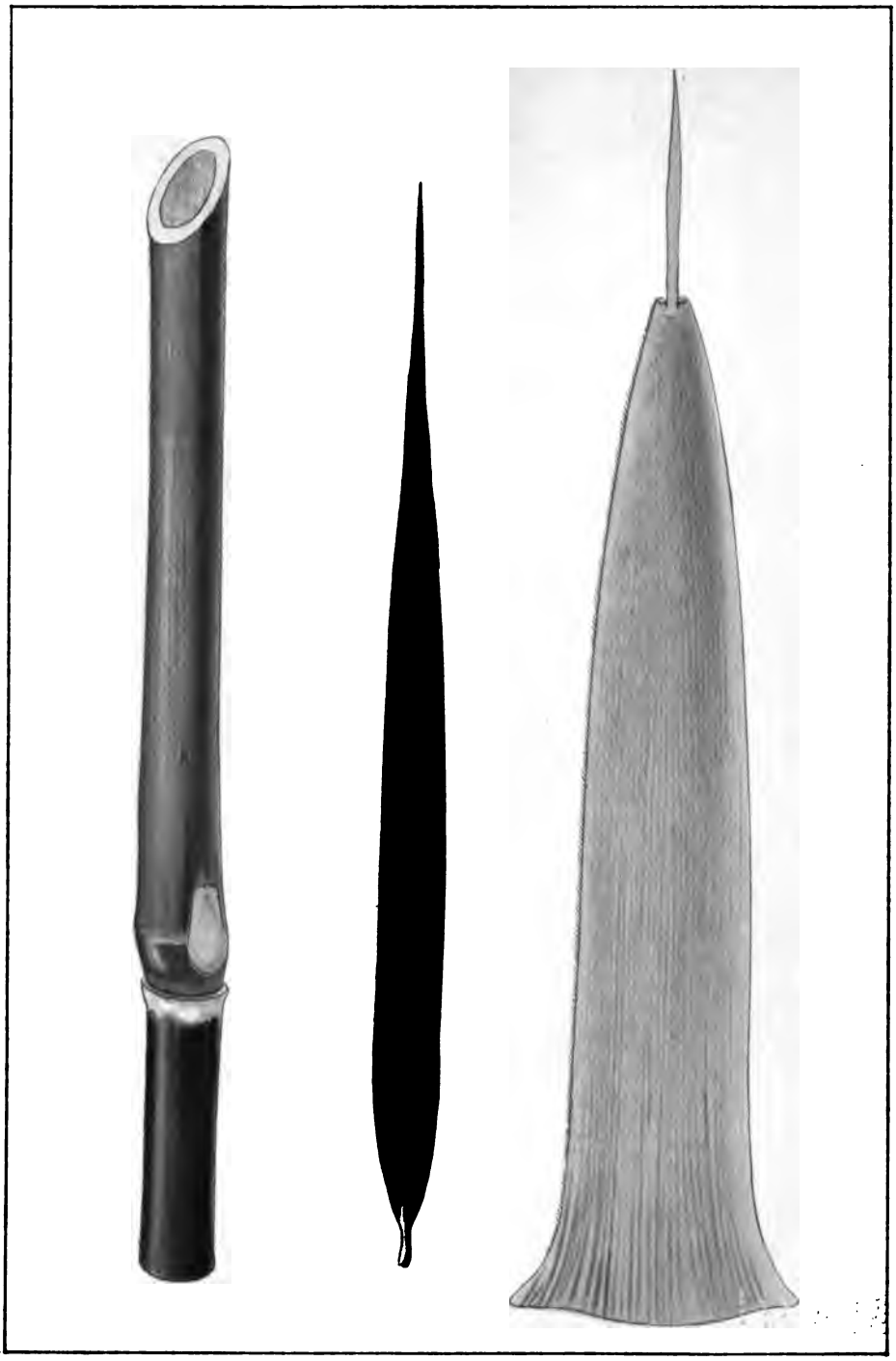
eaten. Otherwise it is rather bitter. This bamboo is abundant in Satsuma, and the Chinese import the shoots in increasing quantities as an article of food. At Nagasaki it is to be found in the Botanical Garden, but is rare in private possession. In Satsuma it goes by the name of Tō-kin-chiku.* Both stem, branches and leaves are of large size, and the nodes depressed like those of the *ashi* (Phragmites communis). It reaches a height of 20 to 30 feet, with a girth of from 8 or 9 *sun* to a foot and 3 or 4 *sun*. The sprouts make their appearance in summer, and have an agreeable sweetish taste. It is common in the district of Ibusuki in the province of Satsuma, and resembles both bamboo and *ashi*, or rather something between the two. In some specimens the stem has longitudinal yellow streaks, others are without. The bole is caespitose, the nodes being crowded together underground, with innumerable hair-like roots growing thickly from between them. If some trouble were taken to extend its cultivation, it might hereafter become of great utility. There are specimens of the bole, stem, leaves and branches in the Museum at Tōkiō.

TAIMIN CHIKU (Arundinaria Hindsii, var. graminea, F.-M.)

This is a kind of *medake*[1] (Arundinaria Japonica), and is commonly called tai-miō-chiku (大妙竹) also *daimiō-dake* (大

* 黄金竹. Mr. Freeman-Mitford says that this species is not hardy in England. Op. cit. p. 217.

[1] That is to say, it is an Arundinaria.



ARUNDINARIA HINDSII, VAR.
GRAMINEA
(TAIMIN-CHIKU)
⅓ nat. size

名竹). Its classical names were Awo-ba fuye-dake,[1] futaba fuye-dake and simply 'fuye-dake.' In ancient times it was called 臺明竹 from the fact of its growing on the hills round 臺明寺 (a monastery) on Awoba-yama at the village of Shimidzu, district of Sō, in the province of Satsuma. An old writer states that in the reign of Tenji Tennō a piece was cut and made into a flute of very sweet tone. The Emperor gave it the name of Awoba Flute Bamboo, and from that time onwards the locality was required to furnish the court with bamboos for flutes.[2] This species when grown in a warm situation puts forth shoots all the year round, hence the

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[1] Green-leaf flute bamboo ; two-leaved flute-bamboo ; flute-bamboo.

Chinese names are 四季竹 and 四時竹, both meaning 'Bamboo of the four seasons.'

[2] Up to here from the *Kei-yen Chiku-Fu*, which goes on to say :

The plants brought from here and cultivated at Yedo attain a height of 15 or 16 feet and a girth of 3 *sun*. The first two or three nodes above the root are close together, not more than 3 or 4 *sun* between them. Above that the internodes lengthen out to 8 or 9 *sun* or even to 1 foot 5 or 6 *sun*. The first or 2nd nodes above ground are surrounded by rootlets, much as is the case with the *shi-kō chiku* (Bambusa quadrangularis). The lowermost branches are in threes or fives, but from the middle of the culm upwards they are as many as seven or eight. The branch sheaths are persistent. The leaves are slender, and are arranged in eights or nines.

In the case of a plant growing in the translator's garden the principal dimensions were as follows. Height 11 feet 6 inches. Longest internode $10\frac{3}{4}$ in., girth of the same 2 inches. The largest leaf on a young stem was $10\frac{1}{2}$ inches by $\frac{5}{8}$ in. with well-marked reticulation and spines irregularly planted along both edges. But an ordinary leaf taken from a mature stem was only $7\frac{3}{4}$ in. by $\frac{1}{2}$ in., the spines being more numerous on the left than on the right edge. This bamboo differs from Hindsii, of which botanists regard it as a variety, by the pendulous habit of the top, and the much lighter green of the culm, as well as its smaller diameter, which may be taken at one half of that of Hindsii.

Chinese name 'Bamboo of the Four Seasons,' but in Tōkiō and its neighbourhood it has shoots only during the summer season. Its internodes are sometimes as much as two feet in length, the leaves long and narrow and of a bright green. The sheath is persistent. Its root has numerous hair-like rootlets, and the plant is erect. It is said that flutes made from stems of this bamboo grown on rocks and crags can be heard to a great distance. It has a creeping root-stock, which spreads freely, and exhibits terminal buds which if pulled up above the ground develop into culms. If a warm situation be chosen for this bamboo it will flourish luxuriantly. There is a small variety cultivated in pots as an ornamental plant, which looks like a dwarfed *Kanzan-chiku* (Arundinaria Hindsii), but is in reality different. The leaves of A. Hindsii are tough, while those of the *taimin-chiku* are soft. In the province of Chikugo there is a variety known as *daimiō-dake*. This forms small groups among the rice-fields. The old culms are of a yellowish brown colour, and the peasants use it for making slow matches, also for oil-press baskets. In form it is said to resemble the ordinary *mo-dake*.

The Kei-yen Chiku-Fu speaks of the *Yōmei-chiku* (陽明竹), or *taimo-dake*, alias *Kō-tō-chiku* (廣東竹), and also mentions the Muramatsu-dake grown at Muramatsu in Echigo. The writer has not seen these, but supposes them to be merely synonyms for the *Taimin-chiku*.[1]

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[1] The following is what the work referred to (vol II. f. 20 v) states:—

"There is another kind named *taimo-dake*, *dai-miō* (? *taimin*) *chiku* or *yōmei-chiku*, ten or twenty feet high, with a diameter of 8 or 9 tenths of a *sun* ro even more. The nodes resemble those of the *ha-chiku* (Phyllostachys

Henonis), the internodes being 8 or 9 *sun* in length. The branches begin from the 12th or 13th node, and are in pairs or threes, and then every node up to the top bears six or seven, being quite bushy. All these branches are shorter than those of ordinary bamboos, measuring 6 or 7 *sun* or over a foot, their nodes being very close together, not more than 1.4 or 1.5 *sun* apart. With respect to the leaves, there are two opposite ones at the tip,* and four below arranged alternately. But from the fact that there is a small dried sheath below the six belonging to a leaf that has fallen off, it is plain that they are really in sevens. The two terminal leaves are the longest, measuring 5 or 6 *sun* by ·6 or ·7 of a *sun*, the four lower leaves being a little smaller, but there is no uniformity in this matter. For the first 12 or 13 nodes above the root the stem is cylindrical, and then for four or five internodes bearing branches there is a groove somewhat longer than in the case of the *me-dake* (Arundinaria). Beyond that point the grooves are deeper, like those of *o-dake* (Phyllostachys), as if the cylinder had been pared away. The branches are channelled in the same manner as the upper part of the main stem. Also, under the first one or two nodes that bear branches there is always a small yellow bud destined to develop two or three branches the following year, just as in the case of the Hotei-chiku (Phyllostachys aurea). The sheaths of the culm fall off as the sprout grows upward, but those of the branches are persistent, just like those of the *medake* (Arundinaria). In a clump there will be cases where the yellow buds appear on the first or second nodes, in others they begin on the fourth, fifth, sixth or seventh. Unlike other bamboos, there is no groove above the yellow buds. Some stems bear pairs of branches on the 8th or 9th node, and above that have five or six at each node throughout. Others at the 15th node have a single branch, and above that they are in threes, fives, sevens or even eights. Sometimes there are no yellow buds near the root, but four branches on the 4th node, with three on the 5th and 6th, and above that five or six. Again, perhaps there will be two node bearing branches in pairs, with the next solitary, and then the two following may have three branches each. Sometimes the two or three nodes near the root develop rootlets all round, in the manner of the 'square bamboo,' and other stems are entirely without these appendages. There are various differences according to the height of the culm or its age, so that it cannot be fully described from a single specimen."

The foregoing is a specimen of the careful examination bestowed by the author of the Kei yen Chiku-Fu on the plants known to him. With

* This, as pointed out in another case (p. 46 note), is a mistake. [Trans.]

NARIHIRA-DAKE (Arundinaria Simoni.)

Another name for this bamboo is *Wagō-chiku* (和合竹). In from it is between *madake* (Phyllostachys Quilioi) and *medake* (Arundinaria japonica), the leaves resembling those of the latter and the nodes those of the former. Its habit is tall and erect, and delicate, reaching a height of fourteen or fifteen feet, with a girth of from 2.5 or 2.6 *sun* to 3 *sun*. The leaves are long and large, 6 or 7 *sun* by .7 or .8 *sun* to 1 *sun*.[1] From the first node upwards a groove occurs alternately on either side of the stem, narrower and more shallow than in the case of other bamboos. Its leaves and branches are very luxuriant and beautiful. But the top of the culm even in old stems is flexible, hanging down to one side. If planted in a warm

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regard to the Muramatsu dake, of which he gives some account at f. 15 v. of vol. II, he reports on the stem only, not having seen the leaves. But the infers that they must be of large size, because of the semicircular form and great depth of the grooves on the internodes, which he says is a characteristic generally accompanied by largeness of leaf. The internodes he describes as not more than 3 to 3½ *sun* in length, though in other respects the stem resembles that of the *yadake* (Phyllostachys bambusoides).

[Trans.]

[1] The dimensions of a culm taken from a plant in the garden of the British Legation were as follows: Height 19 feet; longest internode 12½ inches, girth 3¼ in. The leaf was 6½ in. long by ¾ to 1 in. wide. This stem bore no branches until the 15th node was reached, but there was a bud at each node from the 7th to the 14th, and a very faint groove along the side of the internode from the bud upwards. These buds would no doubt have developed later on into branches. The culm zigzags slightly from one node to another.

The sheath is of light green throughout and bears a long and slender pseudophyll of the same colour. There are no hairs at its insertion on the sheath. The sheath soon dries up and falls off. A very full description of this species will be found at P. 59 of Mitford's "Bamboo Garden."

ARUNDINARIA SIMONI
(NARIHIRA-DAKE)

ARUNDINARIA SIMONI
(NAPPHIRA-DAKE)
Sheath full size; Stem on a small scale, showing sheath still adhering.

situation it grows luxuriantly. About Tōkiō the young culms must be protected against frost. A soft deep clayey soil is to be preferred. The sheath is tougher than with other species, its inner surface smooth, useful for tea scoops.

The Japanese Encyclopaedia remarks: "Narihira-dake resembles the *mayo-dake* (Arundinaria Japonica), but its leaves are like those of the *madake* (Phyllostachys Quilioi). It is called after the celebrated Narihira, whose features were those of a woman. It is of the caespitose class, and the young culms shoot up close to the parent plant.

According to the Zō-ho Chi-kin-shō (增補地金抄)[1] the Narahira-dake resembles the male bamboo (Phyllostachys), but its nodes are those of the female (Arundinaria).

The Kei-yen Chiku-Fu[2] says that the statements that the leaves of the Narihira-dake resemble those of the female bamboo, and that its nodes are like those of that species are equally erroneous, and an examination of the plant confirms this opinion.

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[1] Vol. V. f. 16v. This work was published in 1710.

[2] See Vol. II. f. 42 v. Our author has written in a hurry. The work he refers to says: "The leaves of the Narihira are like those of the *me-dake* (female bamboo), and the nodes like those of the *o-dake* (male bamboo, i. e. Phyllostachys). But according to the statements of the Japanese Encyclopaedia and Zō-ho Chi-kin-shō the leaves are like those of Phyllostachys Quilioi and the nodes like those of the *medake*, both of which are erroneous.

The Kei-yen Chiku-Fu gives the following description:—

From the first node above the root there is a groove accompanied by a yellow bud on alternate sides of the stem. This groove reaches up to the lower edge of the node above, but is much narrower and more shallow than with ordinary bamboos. Usually branches are not borne until the seventh or eighth node is passed, and then the first is solitary. The next three or four nodes severally bear three branches, after which they number four or five. Of the branches in threes the centre one is 2 feet 7 or 8 *sun* in length,

TAISHŌ-CHIKU (湯竹).

Taishō is the pronunciation given in the Nihon Chiku-Fu. The description in that work is evidently taken from the Kei-yen Chiku-Fu, and is here replaced by the section devoted to it in the latter book, which is fuller and more trustworthy, as the author had personally examined a plant. [Trans.]

"Komachi-dake, in Chinese 湯竹 (táng-chu). In Loochoo known as *maleko-take.*[1] It is to be now[2] seen in the garden of Mr. Aoki at Benten-Kōji, turning out of Sotode Machi in Honjo. It is 15 feet high, with a diameter of .6 or .7 of a *sun*, the nodes seeming prominent like those of the *chiüng*[3] but much flatter. The internodes are over a foot in length, each node bearing three branches, which are much longer than in the case of most bamboos. The leaves are in groups numbering from seven to thirteen, their shape resembling that

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the side branches being shorter, say only 2 feet. Of the branches in fours one is but 4 or 5 *sun* long, being less than the shortest of the branches in threes. The leaves resemble those of the *medake*, but are longer, and are grouped in sixes or sevens. * * * Along the centre of the leaf runs a slender pale yellow midrib, with seven parallel veins on either side, extending from base to tip of the leaf. At the base of the leaf as in the case of the male bamboo there are always some fine brown hairs 2 or 3 tenths of a *sun* long. This plant closely resembles one of the so-called Taimin chiku (大名竹), the internodes being likewise 8 or 9 *sun* long, but the branches are longer, and so the habit appears less dense. This is the look of the young culms, but in the older stems new sheaths make their appearance on the additional branches, and then the foliage is more luxuriant.

[1] Mātiku, as I am informed by Mr. Y. Okakura. [Trans.]

[2] That is in 1828, at the time when this book was written. It would be a hopeless task to look for this specimen now, after all the changes in Tōkiō. [Trans.]

[3] Possibly the Phyllostachys Heronis is meant. [Trans.]

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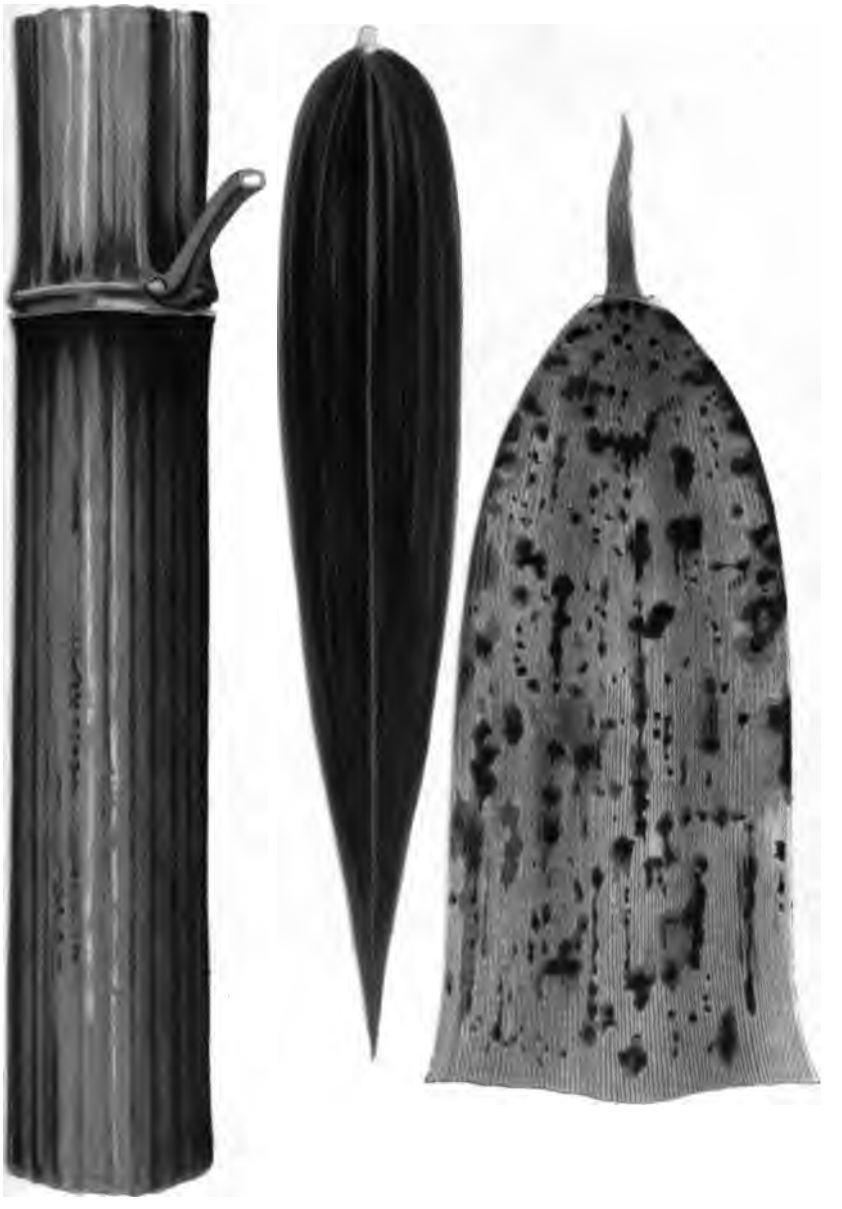

PHYLLOSTACHYS MARLIACEA
(SHIBO-CHIKU)

of the leaves of the *madake* (Phyllostachys Quilioi), but much larger, in fact as big as those of the *kumazasa* (Bambusa palmata). At the base of the leaves are fine brown hairs, like those of the *ma-dake*. Its sprouts, like those of most bamboos, come up in the 4th or 5th moon (May to June), but in the autumn other small sprouts develop above the radical node which in the following year become branches. The Chu-pu Siang-lu states that in the case of plants growing "south of the passes" large sprouts develop in autumn by the side of the root, but this does not occur in Japan. This is owing to difference of climate and temperature. The same work states that the small shoots on the lower nodes if pulled off and planted will take root, which no doubt would also happen in warm parts of Japan, such as Suruga and Satsuma.

The Ni-hon Chiku-Fu adds that this bamboo is found at Ōtsuno in Bungo, where it goes by the name of Ōtsuno-dake, and also on Iwō ga shima off the coast of Satsuma.

SHIBO-CHIKU (Phyllostachys Marliacea F.-M.)

The Shibō-chiku is a native of Awaji, its branches and leaves being exactly like those of the *ma-dake* (Phyllostachys Quilioi), but its nodes less prominent, and the surface of the stem marked with a number of longitudinal grooves, varying from ·1 to ·4 *sun* in size. It is also written 萎竹, *shiwa-chiku*. The common expression for 'to wither' is *shibomu*, and the name *shibo* has probably been given to it, because the surface is like that of a young stem shrivelled after being cut. The shrivelled appearance of living flesh is called *shiwa*, wrinkle, hence the other name, as the numerous grooves of the stem look like wrinkles.

The Honzō Ikka-gen (本草一家言) remarks: "In the province of Awa there is a peculiar bamboo known as *shiwa-chiku*, the stem bearing numerous longitudinal lines like the wrinkles on a face. A large culm is several *sun* in diameter, and curiosity-fanciers make flower-vases of it. There is another grooved kind called *yama-dake*, but the two are identical."

When it is said that this bamboo no longer is grown in Awa alone, but is to be found in other provinces, the real fact is that there are grooved examples of the *madake*. China possesses many species of bamboos, but none of the books speak of *shiwa-chiku*, whence it is inferred not to exist in that country. It is a curious bamboo from Awa, that is all. In the time of the former *daimiōs* there were some at Sumoto in Awaji, of which much care was taken, but they have now all been cut down. Though some remain round the houses of the small gentry (*shi-zoku*), if attention is not bestowed on them, they will gradually disappear. Let public-spirited persons take them under their protection.

The root of the *shiwa-chiku* spreads upwards, while that of the *madake* extends below. It might seem convenient therefore to plant them together, but it is said that the *madake*, possibly owing to the manner in which it absorbs the nutritive elements in the soil, flourishes exceedingly, while the other gives way and finally dies.

The Kei-yen Chiku-Fu says little about it, and the probability is that the author of that work had never seen a growing plant, as he describes minutely a portion of a culm that had been sent him from Awa. [Trans.]

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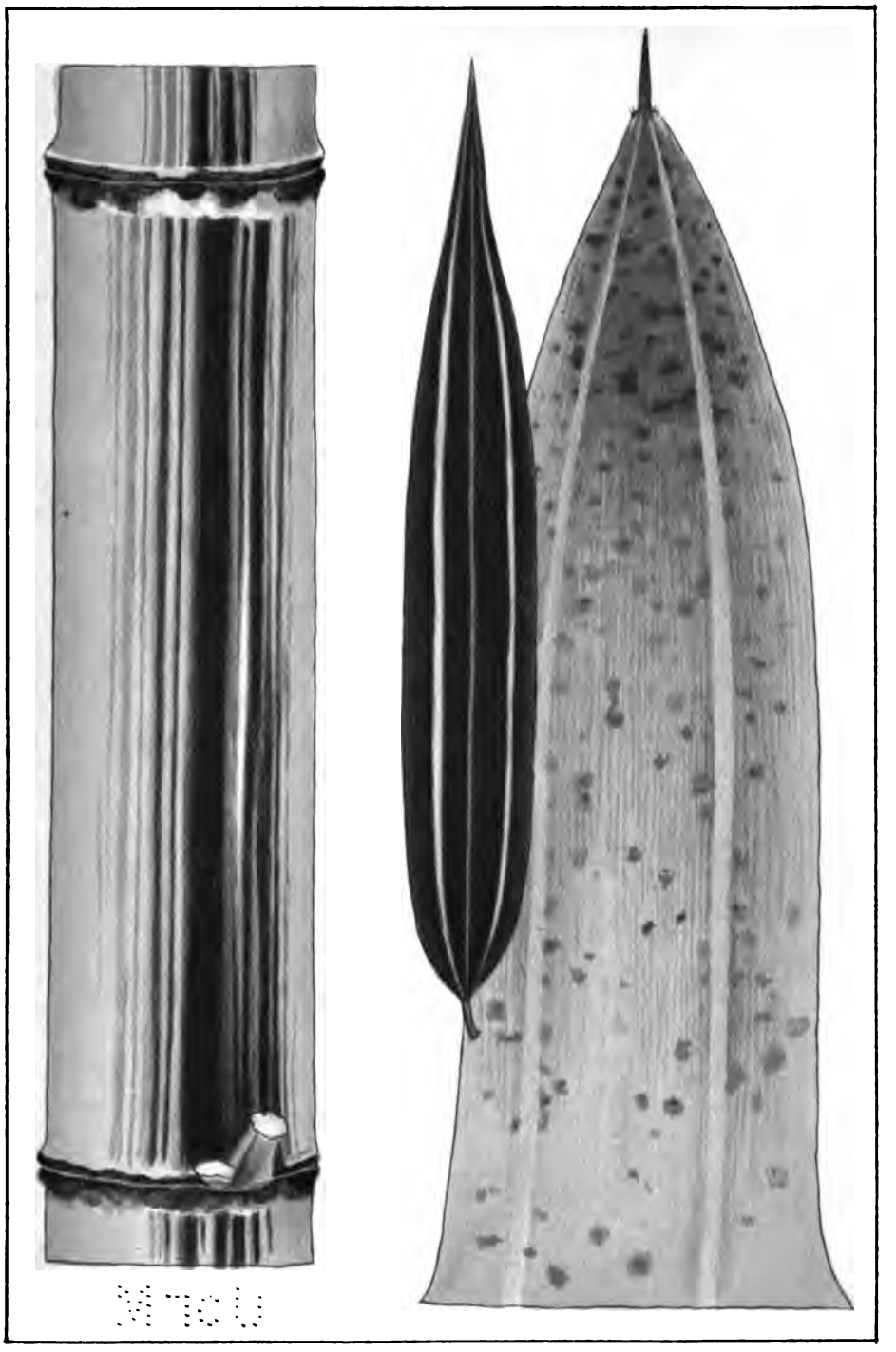

PHYLLOSTACHYS CASTILLONIS
(KIMMEI-CHIKU)
⅛ nat. size; Leaf full size.

KIMMEI-CHIKU. Bambusa (Phyllostachys) Castillonis F.-M. Bambusa striata, M.

Usually written 金明竹 Kimmei chiku, also 金竹 golden bamboo and 筋竹 streaked bamboo, also called *shima-dake*, striped bamboo. In the province of Ise the local name is *kin-gin-chiku* (金銀竹, gold and silver bamboo), in Bungo *awoba-take*, green leaved bamboo, in Tosa *shima-dake*, striped bamboo, in Buzen *hiyon-chiku*.[1]

Large examples of this species reach 15 or 16 feet in height, with a girth of 2 or 3 *sun*, the smaller being only 4 or 5 feet, with the thickness of a finger. The nodes are prominent, like those of the *ma-dake*, the cuticle being yellow with green longitudinal markings, sometimes only one or two. In alternate internodes the colours are generally reversed. Though the cuticle is yellow or green as the case may be, the tissue when cut across differs from that of other bamboos in not being pure white, but tinged with a pale green hue. Its leaves resemble those of the *ma-dake*, and bear two or three narrow longitudinal white markings on the upper surface. The sprouts make their appearance in June, and are edible. On the sheath will be found several green, yellow and red stripes, with purple spots, not unlike those of the *ma-dake*. The beauty of branches, leaves and stem is a perfect picture. At present it is cultivated merely as an ornamental plant for the house or garden. If carefully looked after in a warm situation it will grow into a large clump. A friend of the

[1] Chinese names are 黃金間君玉竹 i. e. green-in-gold bamboo, 金環君嵌竹, 斑桃杖竹, 對青竹, 青黃竹 i. e. green and yellow bamboo, 越閃竹, 略金竹, 閃竹, 黃竹, 間竹, 界竹.

writer having placed a root of Kimmei chiku in a flower-pot, filled it up with water and placed it on a stone. But no care was taken to protect it against frost, so that it faded and finally withered away. Thinking there was no help left, he threw it away in a corner of his garden. But to his surprise the withered branches put forth leaves, and the withered root sent up sprouts, which developed into young green culms. He was about to change the dirty water in the flower-pot, when he found the decayed body of a dead mouse under the stone, to which the revival of the withered bamboo was due. He left the water unchanged, and cutting off the withered leaves and branches, took precautions against frost during the ensuing winter. When spring came, he removed the stone, replacing it by earth, and the result of his care was a fine healthy bamboo.

The Japanese Encyclopaedia says: "The *gimmei chiku* (銀明竹) has a white cuticle, the groove corresponding to the branches alone being green. When it withers the green changes exactly as in the case of an ordinary bamboo."

It is suggested in the Kei-yen Chiku-Fu that this change of colour of the *kimmei-chiku* is due to climate, but there is the case of a plant in private possession near the port of Samusawa in Ōshiu of which the larger culms have a girth of 2 to 3 *sun*, the internodes being over 2 feet in length, while the lesser stems are a *sun* or more in girth, with internodes about a foot long. It is a *medake* with two white streaks, respectively ·2 and ·4 *sun* in width.

The 草木性譜 Sō-moku Shō-fu[1] says that the 黃金間碧玉 (Ō-gon-kan heki-gioku) has a green groove where the rest of

[1] Vol. III. f. 27.

the internode is a golden yellow[1] with now and then a green streak, the branches being coloured in the same way. The leaves also have yellow streaks. Its sprouts appear in the summer, and the sheath is spotted, like that of the *ma-dake.* Large culms attain a girth of one foot. There is also a variety in which the colours are reversed, that is the groove is yellow,[2] while the rest of the internode is green, with now and then a yellow streak. This should be called 碧玉間黄金竹 (Heki-gioku-kan ō-gon-chiku). Some Kimmei-chiku are yellow with green markings, which is the ordinary form to which the former name applies, while others are green with yellow markings, with a corresponding name. But this is merely due to the relative size of the green markings in each case. It is no matter for surprise if the green and yellow stripes should vary in size according to differences of climate, soil and use of fertilizers. So the Chinese name 青黄竹, green-and-yellow bamboo, is no misnomer. This species is said to have been brought from Corea by Katō Kiyomasa towards the end of the 16th or beginning of the 17th century.

This bamboo produces its sprouts in the same manner as any other kind. If cut between September and December, the green markings will be more or less persistent. It may be used for basket-work, pipe stems, pen-handles and so forth.

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[1] This is Mr. Mitford's Phyllostachys Castillonis. v. "Bamboo Garden" p. 153.

[2] This is a plant described on p. 154 of that work. The Kei-yen Chiku-Fu says it is rarer than the other [Trans.]

The translator possesses a plant of *Kimmei-chiku* with yellow stem and green grooves, the young culms of which are at first of a red colour, almost as bright as that of the *sue-chiku* (q. v.) He has also some extremely large specimens, the largest of which was 39 feet high before the top was cut off for transplanting, the girth being 10½ inches, and the longest internode 11 inches. The lower nodes bear no branches, and there are no signs of grooves, but where the groove would be in a smaller specimen there is a band 1½ inches wide, consisting of pale and dark green stripes, and in the yellow portion there are narrow green stripes connecting the broad bands above and below. A young culm is entirely green.

ŌGON CHIKU.

The Chinese synonyms of this plant are 金竹 golden bamboo, 黃皮竹 yellow skinned bamboo, and 黃竿 yellow culm. It is found in Satsuma, Loochoo and the province of Awa at the eastern entrance of the Gulf of Tōkiō. The 竹譜詳錄 Chu-pu siang-lu says that the golden bamboo grows in Kiangsoo and Cheh-kiang, and is altogether like the Phyllostachys Henonis (*Ha-chiku*).

According to the 汝南圖史 (Ju-nan pu-shi) the golden bamboo has a stem of a pure yellow colour like gold.

The Kei-yen Chiku-Fu[1] says the plants grown in Loochoo and Satsuma resemble the *ma-take* but are smaller. It adds that those which come from Awa attain a height of over twenty feet, and when fresh have not a distinctly yellow colour, but are bright yellow when dry, like pure gold. The Ōgon chiku has the whole stem of an uniform yellow, with no streaks of any other colour. It resembles the 'yellow bamboo with green grooves' as regards its branches and leaves, but the stem differs entirely, so they must not be confounded.

[1] Vol. III. f. 16 v.

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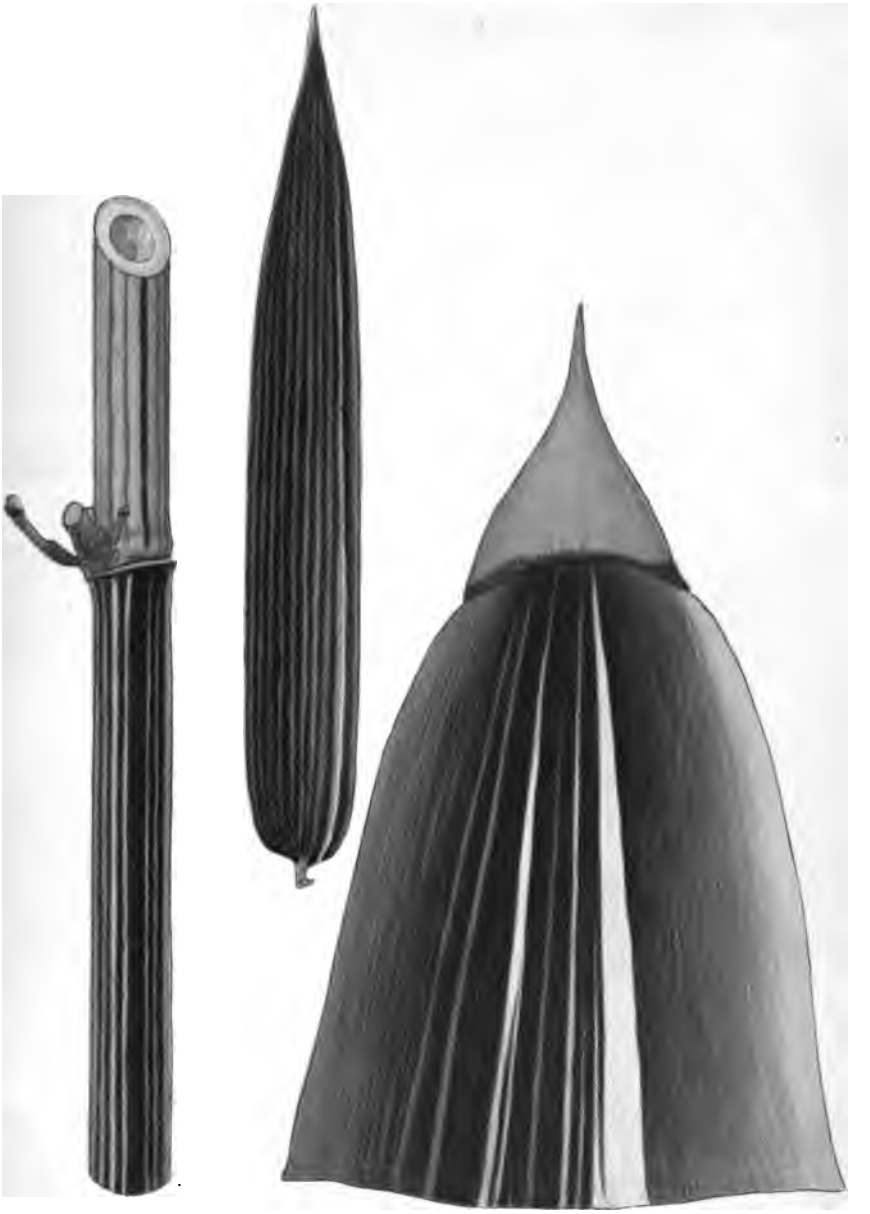

BAMBUSA ALPHONSE KARRI
(SUWO-CHIKU)

honse Karri, F.-M.)

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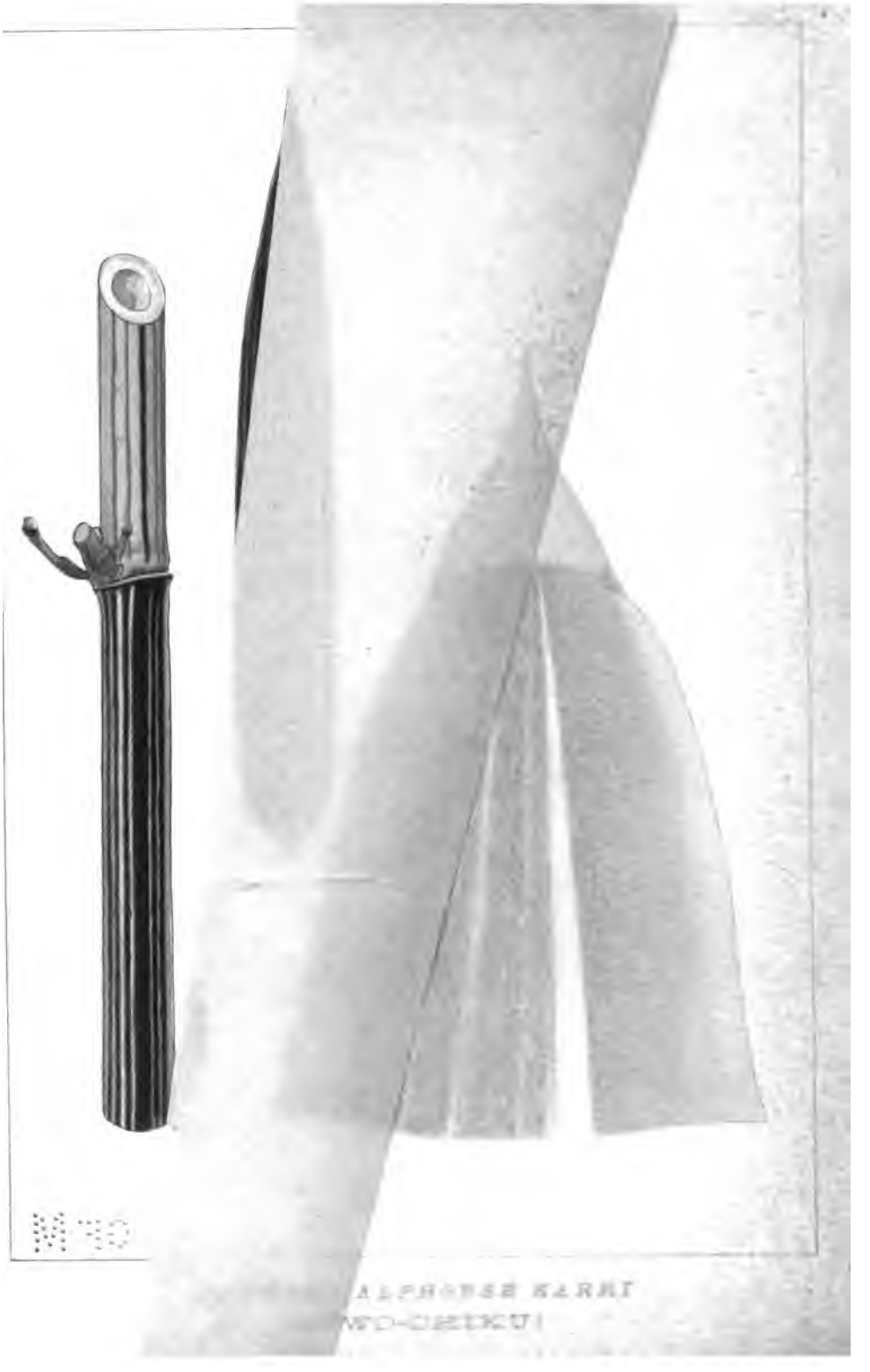

SUWŌ-CHIKU (Bambusa Alphonse Karri, F.-M.)

This is also called *Kō-rai chiku* (Corean bamboo). In Chinese 金絲竹 Golden thread bamboo, 白絲竹 white thread bamboo, 刷絲竹 sweeping-thread bamboo, 七絲竹 seven-thread bamboo. The local name in Higo is Roku-shi-chiku, 綠絲竹 green thread bamboo.

The Kei-yen Chiku-Fu says the stem and nodes resemble those of the *medake* (Arundinaria japonica), with a height of 3 to 5 feet and the thickness of a little finger. The internodes are about 5 *sun* (6 inches) long, and the branches are borne in threes, fives or sevens. From the larger branches smaller ones spring, sometimes in couples, but also singly. Those with branches in threes are young plants, above that are the older ones. As in the case of the *medake*, as time goes on, a couple of buds are put forth between the branches in threes and those in fives.

When this bamboo is young the whole stem is of a bright red, as if it had been dyed with sapan wood, hence its name *suwō-chiku*, sapan wood bamboo. The stem bears five or six longitudinal green markings, like a green thread, whence the Chinese name 'golden-thread bamboo.'

The Yamato Honzō speaks of a kind called *suji-take* (line bamboo), which is a *medake*, with white longitudinal lines. It resembles the *daimiō-dake* (大名竹), but is not identical, and is probably nothing else than an old stem of the 'golden-thread bamboo', in which the green lines have changed to white. Hence the Chinese name 'white-thread bamboo.'

This bamboo is said to have been sent from Satsuma as a

present to Tōkiō. Tradition says Katō Kiyomasa brought it back from Corea and planted it in Higo, whence it has spread. The local name is 'green-thread bamboo,' and the Higo people attach much value to it. It was at the General Exposition of 1877 that the writer first saw this bamboo. The name Kōrai-chiku denotes its Corean origin. It is easy to propagate, and it is much grown as a pot-plant. The 'golden-thread-bamboo' is fully described in the *Sō-moku Shō-fu.*[1]

SHIKAKU-DAKE (Bambusa quadrangularis.)

The Chinese name for this species is 方竹 (square bamboo). It is usually known as 四角竹 four-cornered bamboo, also as 四方竹 four-sided bamboo.

Its appearance resembles that of the *ma-dake*, but it is more delicate, and little more than a *sun* in diameter. The corners are blunt, not truly angular. It looks well converted into walking-sticks, legs of tables or posts of tea-rooms. It is said to have been introduced from Loochoo. When planted

[1] This work (vol. III. f. 25 v.) describes the *Kin-shi-chiku* (golden thread bamboo) as unable to resist cold and not given to spreading laterally. It is like neither the *hachiku* (Phyllostachys Henonis) nor the *madake* (P. Quilioi). It grows to a height of ten feet, having a hard culm, and flat nodes. The surface is yellow with green stripes, the leaves having yellow stripes. The sprouts appear in autumn, and are of a purple colour traversed by green stripes. In the following year the young culm develops its branches, and when the leaves make their appearance, the purple streaks turn yellow. The sheath is persistent."

Note by Translator. The uncovered portion of the internode on a young culm is covered with fine bristles, but the sheath itself is quite smooth. Where the pseudophyll joins the sheath there is a small projection bearing hairs, but on the covered side the hairs seem to project directly from the edge of the limbus. The sheath is at first green, and remains so much longer than the limbus, which quickly dries, and becomes of a pinkish colour. For the shape see the accompanying illustration.

in a warm situation it grows to a considerable size, attaining a height of over ten feet. The internodes are from 3 to 4 *sun* long, with a girth of 4 to 5 *sun*. One or two nodes immediately above the ground put forth numerous hair-like rootlets, and above that point every node has warts above it, which seems to indicate a similar disposition to produce fine rootlets. Hence the local name in Sagami, *ibo-dake* (wart-bamboo). The best time for transplanting it is during the rains. It is also much propagated in the rainy season by cutting lengths of two or three internodes and planting them in the ground, when the wart-like protuberances lengthen out into hairy rootlets. The cuticle is of a pale green colour and rough to the touch. Compared with the *madake* the leaves are narrower and smaller, and are very pointed at the tips. The branches, which begin to grow from the 12th or 13th node above the ground, are short and slender. On young branches there are 3 to 4 leaves, on older ones 5, 6 or 7. The sprout of the square bamboo appears in the summer months in some cases, in others it is delayed till the autumn. The latter only develop their branches and leaves during the ensuing year. The sheath has small purple spots and the sprout is of an agreeable flavour. It is well known that this bamboo does not everywhere produce its shoots at the same time of year. It is said that in the district of Kōza in the province of Sagami the shoots come up in January, while in the district of Kuka in the province of Suwō they are delayed till the end of autumn or the beginning of winter, and it is not till the rainy season of the following year that the sheaths fall off and the branches and leaves develop. In the district of Yoshikawa in Tosa the sprouts show them-

selves about the time of the autumnal equinox, and they are particularly good eating.

The Kei-yen Chiku-Fu quotes the Tanshiu Dzuchiku (丹州圖竹) to the effect that "the square bamboo comes from Higo. But it is now found at various places in Musashi, larger specimens being a span or more in girth. When the plantation is old and the culms have reached their full growth, they are now and then found with a diameter of over 2 *sun*. The writer had himself seen flower-vases made of stems over 3 *sun* in diameter. There are some pretty ones marked with lines, supposed to come from Loochoo, very different from the ordinary sort. Cut with a saw they show a square section."[1]

The Honzō Kōmoku Keimō says: "The square bamboo comes from Loochoo, but is now much grown in all parts of the country. It has a diameter of ·7 or ·8 *sun*, and is square without angles. Its whole surface is rough like sand. For 3 or 4 nodes above the ground it has rootlets projecting all round like thorns. If these nodes be cut and thrust into the earth they take root readily. The stems are used for walking-sticks. In China large bamboos of this square form are said to exist."[2]

The 竹譜詳錄[3] says: "The square bamboo exists in various parts of the two Cheh, the provinces of Kiangsi, Kiangsu, Anhui, Kwangtung and Kwangsi.[4] The leaves and branches are like those of Phyllostachys Quilioi. But the

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[1] Kei-yen Chiku-Fu, vol. IV, f. 8 v.

[2] Bk. XXXIII f. 12 v.

[3] Chu-pu Siang-lu.

[4] See Playfair, Cities and Towns of China. p. 201.

nodes and stem are square like the 益母草.[1] In late autumn it puts forth sprouts, which develop into culms in the following year. Tall specimens attain a height of over 20 feet. There are no very large stems. It looks well with its pillar-like form."

It is said that in China the square bamboo is sometimes found solid. Those grown in Japan have a thin pipe, and their tissue is soft. They look well when used for walking sticks and for other small articles. The general form of the bamboo is cylindrical, and this species alone is square, for which reason it has been regarded as a curiosity. A method exists of shortening the internodes. When the sprout is about to appear above ground, the sheath is stripped off, and the internodes become curiously contracted. These deformed specimens are used for the verandah railings of tea-rooms and libraries.

The sheath is of delicate texture, and hangs very loosely to the young culm. Its upper portion is fringed with fine hairs, and the pseudophyll is exceedingly small, projecting from the straight end of the sheath, which is perhaps not more than 1/12 in. broad at the tip, like a tiny needle. [Trans.]

KŌKŌ-CHIKU.

This is commonly known by the name of Nankin-chiku (Chinese bamboo). The Chines names for it is 孝順竹, bamboo of filial obedience. The Kei-yen Chiku-Fu[2] adds 慈竹 kind bamboo, 義竹 Righteous bamboo, 子母竹 Mother and child bamboo, 兄弟竹 Brothers bamboo, 慈姥竹 Kind old woman bamboo, 王祥竹[3] the Bamboo of Wang-Siang, 釣絲竹, Angling line Bamboo, 桃絲竹[4] Peach line Bamboo, 赤竹 Red

[1] Yakumosō, or Leonurus sibiricus, Nat. ord. Labiatae.

[2] Vol. IV, f. 35 under the heading *Nankin-dake.*

[3] One of the Twenty four Paragons of Filial Piety.

[4] 桃 having nearly the same sound as 釣, one being *t'ao*, the other *t'iao*.

Bamboo, 紫雲蓋竹 Purple cloud canopy Bamboo, 籠竹 Basket Bamboo, 秋竹 Autumn Bamboo, 四季竹 Bamboo of the Four seasons, all different names for one species. Tradition says that the Chinese Buddhist priest Taopên brought it with him when he became a naturalized Japanese, and having planted it on the hill by Sōfukuji, the Chinese temple at Nagasaki, built a cell there, to which he gave the name of 竹林庵 Chiku rin An, or Cell of the Bamboo grove. Hence this bamboo was called Tō-chiku (i.e. Chinese bamboo) or Chikurin-chiku. In the growth of the sprouts, the summer ones are said to come up inside the parent plant, and keep it cool, while the winter ones come up outside and keep it warm. Hence the popular name Kōkō-chiku, Bamboo of Filial Piety. The subsequent cultivation of it at Fukuoka and Hakata in Chikuzen is attributed to the initiative of the former *daimiō* of Chikuzen, Kuroda Nagahiro.

The culm and branches of this bamboo resemble those of the *Taimin-dake* (Arundinaria Hindsii var. graminea, F.-M.), but it is a different species. The leaves vary in length from 7 or 8 *sun* to 2 or 3, and in width from over a *sun* to ·5 or ·6. The culm varies in height from over 20 feet to 6 or 7. It grows densely, a single clump containing at times several hundred stems. The root is caespitose, and does not spread. It loves a warm climate and a sandy soil, hence even in Chikuzen, wherever exposed to the northerly winds of winter, it dies down, and does not put forth its leaves before the warmth of spring comes on, the sprouts making their appearance in August or September. The people boil them as a rare dish, out of the proper season. They are tender and have an agreeable sweet taste. The

sheath is persistent. It is used for tea-scoops, being light and smooth.

The Yamato Honzō says: "According to the Pên ts'ao the 'loving bamboo' (慈竹) is also known as the 'righteous bamboo' (義竹). It grows clump-wise without spreading, and is grown as an ornamental plant. Possibly this is the 'Chinese bamboo' (*kara-take*) recently introduced. It is also known as the Nanking bamboo. The 天實遺事 states that there is a caespitose bamboo, the sprouts of which do not spread abroad, hence its name 義竹."[1]

The 秘傳花鏡[2] says "The 孝順竹 (bamboo of filial obedience) has long and slender stems, forming a large clump. In the summer its sprouts come from the inside and produce coolness, which they transmit to the parent bamboo. In the winter they come up outside and afford protection to the parent plant by covering it up. This is why it is called 'loving filial-affection'."

The Honzō Kōmoku Keimō says: "The 'loving bamboo' has a slender stem, not more than 6 or 7 feet high. Its sprouts grow close together, not externally."[3]

The Kei-yen Chiku-Fu,[4] quoting the 益部方物略記 (I-pu Fang-wu liao-chi) says: "The 'loving bamboo' has caespitose roots, which do not spread. There are several other varieties. Those of which the internodes are 8 or 9 *sun* in length are

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[1] Quoted from the Kei-yen Chiku-Fu vol. IV. f. 36.

[2] Vol. IV. f. 3 of the Japanese reprint.

[3] Quoted in the Kei-yen Chiku-Fu, vol. IV. f. 36. The original passage is in Bk. XXXIII, f. 19.

[4] Vol. IV. f. 36 v.

called 籠竹 (basket bamboo). That which attains a foot between the nodes is called 苦竹 (Bitter bamboo). That which has branches hanging towards the ground is called 釣絲竹 (Thread-hanging bamboo). Canes with long internodes and a smooth cuticle are made into hats."

There is a kind of 'loving bamboo' resembling the *hō-bi chiku*. The kind mentioned in the Kei-yen Chiku-Fu as having a stem and branches like those of the *Hō-bi-chiku*, but longer leaves, is the 'loving bamboo' of the Honzō Kōmoku Keimō, while the variety just described is the 'loving bamboo' of the Yamato Honzō, and is the same as the 'bamboo of filial obedience' described in the 秘傳花鏡,[1] the 'loving bamboo' of that book being another sort. For it says "the 'loving bamboo' has a solid stem, and long internodes; it is weak though strong looking. Its slender toughness suits it for use instead of wistaria tendrils."

The *Kōkō chiku* does not grow in a dense clump except in warm situations. A ship-broker residing at Kōbe had some plants sent from Chikuzen, but found after the lapse of years that it did not flourish. In 1881 a root was brought from Chikuzen to Tōkiō, but in spite of the care taken to protect it from the cold in winter, it withered and died. It may safely be inferred that the sudden change of soil and climate was the cause in both these cases.

KANAYAMA-DAKE. (Bambusa metallica, F.-M.)

This plant was discovered by Mr. Shirono in 1880 at the goldmines at Yamagano in the district of Kuwabara, province

[1] Vol. IV. f. 4 v.

of Ōsumi, hence its name. Since then it has been found from time to time on the neighbouring hills. It is a sort of Kuma-zasa (Bambusa palmata) with purple markings on the stem. It is very tough, and the pipe is unusually thick, like the Shakotan-chiku[1] from the province of Shiribetsu in the Hok-kaidō. Most bamboos that do not possess a creeping root-stock produce buds on the stem from the knots, beginning from the 4th and as far as the 8th knots from the root. But this species and the Shakotan-chiku produce buds at every node of the main stem, which in their turn become stems, just like those which spring from the underground buds of other species, which is the remarkable point about them. There is a specimen at the Museum in Tōkiō, which shows that the parent stem has produced from each knot buds, which develop-ed into culms taller than the original stem. The specimen has been deprived of both tip and root, and yet measures seven or eight feet in length. The first branch-culm is longer than the parent, while the third projects beyond the 2nd. If one of these stems be severed from the parent and planted in the ground, it will grow. The surface of the cane is marked with dark brown spots, but the colour is not the same in every case, being lighter or darker according to circumstances. Some are almost black, others much lighter. Although it is not so elegant as the Siangfei bamboo (see above p. 61) for the manu-facture of literary utensils, it may be applied to various useful purposes. Since its discovery it has been chiefly employed for bookshelves and pen-handles.

[1] In Mr. Freeman-Mitford's opinion (which the translator shares) these two kinds are identical.

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The 秘傳花鏡[1] (Pi-ch'uan hwa-ching) mentions a bamboo called 思摩竹 (ssŭ-ma-chu), the peculiarity of which is that it has buds which grow from the knots, and after these have developed into culms, the knots of the latter send forth shoots. Perhaps this may be the same as Kanayama-dake and Shakotan chiku.

There is another sort found at the village of Nishi Soya, district of Mima, province of Awa in Shikoku, which is locally known as *Boshine-dake* and *Sakae-dake.*[2] It has no brown spots on the culm like the Shakotan-chiku and Kanayama-dake, but resembles the ordinary *shino-dake,* and does not grow thicker than a thumb, but every year about the month of April, as it grows taller, buds are produced between the nodes, which develop into stems, exactly as in the case of the Shakotan-chiku and Kanayama-dake. These buds or sprouts are boiled, or roasted in the ashes, or eaten prepared with vinegar and *miso.* The leaves are used for wrapping up rice-cakes, and

[1] Vol. IV. f. 4 of the Japanese reprint.

[2] This seems to be *Tora-fu* (or simply *tora-*) *dake* found on the Hakone mountains, which is quite a different species from Bambusa Laydekeri, though often seen growing with it. The stem resembles that of B. Laydekeri, but differs from it in the manner it has of putting forth single branches from even the lowest nodes, which often grow to a greater length than the parent stem. The leaves are rather longer than those of B. Laydekeri. The sheath of the young shoot is green, closely set with stiff bristles, which is a distinguishing mark. The base of the pseudophyll bears small bunches of hairs. There is a small thicket of it at Ashinoyu in the grounds of a ruined Buddhist temple behind the village. It does not seem to be mentioned by any writer on Japanese bamboos, and is probably a new species. In the third or fourth year the stem is in places covered with a black fungoid growth, which when washed off leaves the stem stained irregularly of a light black. Hence the name *tora-fu*, tiger-mottling. See the last section in this volume. [Trans.]

are valued for their fragrance. The culms may be used for making library utensils, sticks with which to hang up pictures on their hooks or for walking-sticks.

KAWASHIRO-DAKE.

The *Kawashiro-dake* is also called *Kashiro-dake* and *Shira-dake*, Chinese names being 薑竹[1] and 水白竹.[2] It is a sort of *ha-chiku* but having longer internodes, and reaching a height of 20 or 30 feet. The stem is hard, and the sheaths white, whence the name *kawa-shiro-dake* (white sheathed bamboo). What is known in Chikugo as *Shira-dake* is the same. In the diary of a journey made by Mr. Tanaka Yoshiwo he notes that it is a well-known plant at the village of Hoshino, district of Kami Tsuma, in the province of Echigo. Its culm, he says, is like that of the *madake*, and it resembles the latter also in having no spots on the sheath. From the whiteness of the sheath it has got the name of *shira-dake*. It is much valued for the thongs of *zōri* (sandals), but the stems cannot be turned to any account except for basket-work. A horseload of the sheaths is worth 70 yen (£ 7). The village of Hoshino produces three thousand bundles annually, each load weighing 33⅓ lbs. avoirdupois, and valued at from 1 *yen* 20 *sen* to 1 *yen* 50 *sen* (2 s. 5d. to 3s.). They are all despatched to Fukushima, where they are sorted into various qualities. A good quality is also produced at Ōhakari, Kago and Kita Kawada.

This bamboo sends up its sprouts later. When the shoots of the *Hachiku* and *Madake* are already ten and two feet high respectively, that of the *shira-dake* scarcely exceeds a foot.

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[1] Violet bamboo. [2] Water-white bamboo.

The sprout differs from that of the *ha-chiku*, resembling in the main that of the *ma-dake*. Round Tōkiō the branch sheaths of the *ma-dake* are gathered for making the upper soles of *zōri* (sandals), the sheath of the culm having brown spots, which make it unsuitable except for the inferior class of *zōri*. But the branch sheaths are without spots, are of a white colour and thin, and are thus suitable for the soles of clogs and for the better quality of *zōri*. But the soles of the best *setta* (sandal[1]) and of *zōri* were always made of sheaths known in the trade as *kudari* ('up-country'), which are nothing else than sheaths of this bamboo sent to Tōkiō by way of Ōsaka.

MAGARI-DAKE.

In the Hokkaidō are produced bamboos known as *magari-dake*, and they are also found in Ōshiu and Dewa. They are small bamboos closely resembling *ashi* (a reed known to botanists as Phragmites communis). The terminal bud of the creeping root-stock grows up into a culm, and consequently the portion near the root is curved. It was formerly supposed that this form resulted from the pressure of overlying snow, but that is not the case. It is simply that a terminal bud has grown into a culm. At the Exposition of 1877 a so-called *nuno-biki-dake* was shown, which came from the village of Akatsu, district of Asaka, in the province of Iwashiro, which was nothing else but the *magari-dake* from the Hokkaidō. This specimen is now in the Museum. The length of the stem is a little over 8 feet, its thickness near the root being that

[1] Differs from *zōri* in having the hinder part of the sole shod with iron.

of a thumb. The leaves are 7 *sun* long by 1 *sun* wide, and smooth.

We have heard a native of Echigo speaking of the *magari-dake* call it *jin-dake* (陣竹). He described it as being of the same character as the *ma-dake*, and 7 or 8 feet high. The ends of the root grew up into culms. Consequently when cut they were all curved alike, and fences made of them looked very well. The sprout made its appearance in August, just as in the case of the *kan-chiku* (Bambusa marmorea). Perhaps it is identical with that species. It is said to be abundant between Echigo and the Aidzu district. Cold regions have their own species of bamboo in great abundance, but they do not grow erect as in warm climates. When good sorts are transplanted from warm into cold climates, the culm becomes stout and thick at the root, and becomes gradually slender towards the tip, not growing of equal thickness from end to end as in warm regions. Thus sorts like the *magari-dake* when grown in a warm climate will probably send up sprouts in the same manner as the *hibi-chiku* (Bambusa disticha, F.-M.) and *kan-chiku*. But in a cold climate the sprout trying to come up straight, but prevented from doing so by want of warmth, at first spreads underground, waiting for the advent of warmer weather, and then springs up into a culm. This is the natural working of a cold climate.

Experience shows that bamboos without a creeping root-stock produce a number of hair-like rootlets, and mostly send forth buds underground from the third and fourth nodes of the root, which is always provided with these hair-like rootlets as far as the seventh or eighth node. The sprouts of the *magari-*

dake in a warm climate would grow up straight from the nodes on the root of the parent plant, and the nodes which give out these hair-like rootlets, when above the ground would have instead small warts, like the square bamboo and the *kan-chiku.* And in a cold climate the nodes which bear the hair-like rootlets spread below the surface and do not spring up into a culm till all those rootlets have grown. This is why all the lower ends are curved, and not because the terminal bud develops into a culm, as has been erroneously supposed. For the bamboo in question has no creeping root-stock. Such plants as the *kanayama-dake,* which grow in warm climates, produce buds from each node of the parent bamboo above ground, and these branches in their turn are longer than the parent stem. This is probably merely the effect of the climate.

FUTAMATA-DAKE (forked bamboo.)

The Chinese call these 天親竹 (heavenly parent bamboo); 雙竹 (double bamboo); 雙岐竹 (double-branched bamboo); also 合歡竹 (rejoicing-together bamboo); 雙槍竹 (double-tipped bamboo); 駢竹 (coupled bamboo); 扶竹 (helping bamboo); 相思竹 (mutually affectionate bamboo); 桃釵竹 (peach-hair-pin bamboo) and so forth. Also 瑞竹 (lucky bamboo). This is a sport which sometimes occurs in a plantation, just like a tree with two, three or four leaders. But the latter is common enough, and not worth regarding as a curiosity. In the case of the bamboo it is unusual, hence is regarded as a rarity, and gets the name of 瑞竹 (lucky bamboo). The writer has seen such forked stems of Phyllostachys mitis in [the possession of a florist at Negishi in Tōkiō, and at the village of

Angiō in Ashi-date district, province of Musashi. At about the fourth or fifth node above the root, the stem divided. Sometimes the sport takes place at the tenth or fourteenth node. The Kei-yen Chiku-Fu has a drawing of one that divided into five stems, and speaks of others that had eight or nine, and even as many as eighteen stems.

According to the Japanese Encyclopaedia there was a forked bamboo at Tennōji near Ōsaka, which was a plant of *Ha-chiku* (Phyllostachys Henonis).

The Yamato Honzō explains the 扶竹 as being a double bamboo, and quotes the 竹譜 (Chu-fu) of the Chinese writer 王子敬 (Wang Tzŭ-ching) in regard to it. The sprout it seems was called 合歡. In Japan, it adds, it is a rarity, but is mentioned in the 瑯邪代酔編 (Rō-ya Dai-sui Hen).

The Kei-yen Chiku-Fu says:[1] "The varieties of the bamboo are particularly numerous. At the monastery of 廣嚴寺 (Kwang-yen-szŭ) at Hangchow there was a whole plantation of bamboos having double culms. The most curious case was that of a bamboo rising out of the top of an old tree, and growing luxuriantly, in shape like a serpent or dragon coiled up."

Not long ago in the garden of Otani Enzai there was a double bamboo, the top of which grew out of an old decayed pinetree; it was a *ha-chiku* and exactly corresponded with the

[1] The following is a quotation from a Chinese work given in the *Kei-yen Chiku-Fu*, and not an original statement of the author of that book. [Trans.]

curious specimen said to have existed at the above-named monastery.[1]

The 秘傳花鏡 (Pi-ch'uan Hwa-ching) speaks of a double bamboo growing at the West Hills at Wulin in Chehkiang[2], the peculiarity of which was its long culms and slender leaves. The culms grew side by side, and their colour was particularly beautiful.

The Kei-yen Chiku-Fu cites innumerable other cases of bamboos with double culms, most of them from Chinese books.[3]

All these cases are mere sports, and if people like to regard them as good or bad omens, let them indulge their fancy. Only, in transplanting them, let great care be taken to dig them up with plenty of soil round the bole, and bind it together carefully with cords.

OKINA-DAKE (Old man's bamboo.)

Usually written 翁竹, also called 杢目竹 (mokume-dake). In the 竹譜詳錄 (Chu-pu Siang-lu) it is called 間道竹 (striped bamboo). The *Okina-dake* is of the same kind as the *Ha-chiku*, having 3 to 5 pale yellow stripes along the upper and under surfaces of some among the entirely green leaves. The leaves of the tip and the young leaves are sometimes green without white stripes. The Zō-ho Chi-kin-shō (增補地錦鈔)[4] says that the Okina-dake has white leaves with green stripes, which seen

[1] This passage is a note in the Kei-yen Chiku-Fu, vol. IV. f. 21 v. [Trans.]

[2] Near Hangchou. See vol. IV. f. 3 v. of the Chinese work quoted. [Trans.]

[3] Abridged from the original. [Trans.]

[4] Wrong citation. It is from the supplement entitled *Kʻi-cki chi-kin-shō*, vol. I. f. 22 v. pub. in 1719.

from a distance look as if it were covered with newly fallen snow. It is a variegated form of *ha-chiku*, and much valued by florists, but not much grown now. It is a beautiful ornament to a garden.

The 竹譜詳錄 says the 間道竹 *Chien-tao-chu* (striped bamboo) grows in the mountains of the Two 浙 (Two Cheh)[1], and is also found cultivated in gardens, its culm resembling the 'water bamboo' (水竹), but with the nodes closer together. The leaves are like those of the 毛頭竹 (hair-end bamboo), very long and slender. On their upper surface are pale yellow stripes, 5 to 7 in number, and they are sometimes as many as fourteen or fifteen in a bunch.

There is another sort called 水晶竹 (*suishō-chiku*, Rock crystal Bamboo) of the same species as *ha-chiku*, the variegation stripes being wider than in the case of the *Okina-dake*, and of a pure white. Another name for it is 雪山竹 snow-mountain bamboo. It was formerly much cultivated by florists, but is no longer to be seen.[2]

RIŌ-SŪ-CHIKU (Dragon's beard bamboo.)

Also known as 龍鬃竹 (*Riō-sō-chiku*, dragon thread bamboo). It used to be formerly imported from abroad, but the writer has not heard of its being grown in Japan. But in April of the present year[3] a wild bamboo was found near the hills at Yokosuka in the province of Sagami, not far from Yokohama, the culm of which was as slender as a needle, or

[1] See Playfair's "Cities and Towns of China," p. 201.

[2] This seems to be taken from the 草木錦葉集 (*Sō-moku Kin-yō-shiu*) 2nd series, vol. IV. f. 1.

[3] 1885 seems to be meant.

as thin as a thread. Its leaves also were small, like those of the ordinary *sasa* (bamboo grass). A number of these slender stems were growing together in a clump, without any branches. Those which were found under trees were taller, and bore fewer leaves. When exposed to snow or frost it withered, but of those which were protected by other plants or grew in a sunny exposure, and experienced neither frost nor snow, about half survived the winter, the other half perishing. But from the dead plants fresh culms sprang up about April. The people of the locality call it *ito-dake*, and it may perhaps be the same as the *Riū-sū-chiku*.

According to the 秘傳花鏡 (Pi-ch'uan Hua-ching) "the Dragon's beard bamboo grows in the mountains of Ts'in-chou[1] and Cheh-kiang. Its height is scarcely a foot, and the culm as slender as a needle, fit for planting in a basin. But it should not be exposed to snow or frost in winter."[2]

The drawing given in the Kei-yen Chiku-Fu (vol. V. f. 40 v.) shows it to have branches. But the bamboo we speak of is of the same character as the *me-dake*,[3] which is quite different from the *nezasa*, and has no branches. The writer is cultivating it, to see whether it can be kept alive. It is a sort of *sasa*.

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[1] Now called 沅陵郡; See Playfair's "Cities and Towns of China." It was apparently in Hunan.

[2] Vol. IV. f. 4.

[3] i.e. is an Arundinaria.

SOSETSU CHIKU.

This is a variety of bamboo with extremely long internodes, found at Yanagawa in Chikugo. In the Kei-yen Chiku-Fu[1] there is mentioned a bamboo staff four feet in length and a span in girth, with a knot at each end, said to have belonged to Saigiō Hōshi,[2] and still preserved at Shigitatsu-sawa at Ōiso on the Tōkaidō. The *Nō-sei zen-sho* (農政全書) is also quoted as speaking of a bamboo the internodes of which were six feet in length.

According to the 秘傳花鏡[3] (Pi-ch'uan Hua-ching) the *Sosetsu-chiku* has a lofty culm, with internodes a *chang* (丈) in length, and comes from 黎母山陽, and the 本草彙言 (Pên-ts'ao Huei-yen) states that this bamboo has them five or six feet in length. However we have never seen anything of the sort. Perhaps such varieties may exist in India, but we have never heard of them in Japan. What is known in this country under the name of *kara-take* (唐竹) is in shape like the *madake* with smooth knots, and reaches a height of fifteen or sixteen feet, the leaves resembling those of the *medake*, but shorter. The greatest distance between the nodes does not exceed a couple of feet, but at the Tōkiō Museum a specimen is preserved, the internodes of which are 2 feet 5 or 6 *sun* in length.

SŌ-SHI-CHIKU.

Is the name given to a bamboo bearing branches on both sides of the knots. It is merely a rare sport, and difficult to

[1] Vol. II, f. 50 v.

[2] A celebrated poet, b. 1140, d. 1198.

[3] Vol. IV. f. 4 v.

obtain. According to the *Kei-yen Chiku-Fu*[1] "this bamboo is of rare occurrence. Its girth is not more than a span, but from right and left of each knot a branch issues, so that it looks like two bamboos growing together. The grooves similarly are found on both sides of the stem, and extend from one knot to another. In consequence of this formation, the stem is flattish, the longer diameter being 1.7 *sun*, the shorter only ·9 *sun*. The alternate internodes are at right angles to each other. The nodes being prominent suggest the *madake*, but when carefully examined it is seen to be a sport of the *ha-chiku*." The same author reports that some years ago a florist in Kameido had a green bamboo 15 or 16 feet high, in which above the 12th or 13th knot counting from the root each knot had pairs of branches alternately at right angles to each other, just as in the variety already described, but at the top of the culm it was like an ordinary bamboo. This likewise was a sport of the *ha-chiku*, said to have been obtained from a neighbouring plantation. At the Museum is preserved a 'double-branched bamboo' known as the bifurcate (*futa-mata-dake*), which is a great curiosity. This specimen has a flattened stem, with grooves on both sides of the first internode, followed by one having branches similarly situated; the third internode has no branches, but they occur again on the fourth. Towards the top it divides into two stems, the knots of which bear branches alternately, growing on the same system as the first, second and third knots. This extremely curious object is a sport of the *ha-chiku*.

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[1] Vol. IV. f. 28 v.

CHIGO-ZASA (Bambusa argento-striata M.)

This is also known as *Shima-zasa* and *Yanagiba-zasa.* It is scarcely a foot in height, and has long slender leaves growing at the tip of the culm, in number from six to nine. Some of these leaves bear from one to four white longitudinal stripes, while others are half white and half green. In rare cases an entire leaf of pure white occurs. This plant looks exceedingly elegant in gardens, by the side of stones, under trees, ponds, artificial mounds, and *tobi-ishi.*[1] It will flourish in any kind of soil. If planted and left to itself it quickly spreads all over the garden, being of the same kind as *nezasa.*

The Japanese Encyclopaedia gives much the same information, and the Sō-moku Kin-yō-shiu (草木錦葉集) describes this plant as a pretty variety of the *nezasa* with pure white markings.[2]

Florists have a dwarf bamboo they call *oroshima* (Bambusa pygmaea), the leaves and stem of which are again smaller than those of the *chigo-zasa.* It is planted among the stones of artificial mounds and ponds. In spite of its small size, it spreads freely, and when planted in a small pot it fills it up entirely.

There is also a variety known as *Kamuro-zasa* (Bambusa aureo-striata). It has a soft branchless stem and yellow markings on the surface of the leaves, which are of delicate texture and very pretty. It is particularly suitable for treatment as a pot-plant.

[1] In Japanese gardening flat stones of irregular shape disposed in lines are so called.

[2] Sō-moku Kin-yō-shiu, 2nd series, vol. IV. f. 4.

MARI-DAKE.

This is not a separate species. If the head of a *mōsō* or *hotei-chiku* (Phyllostachys mitis and P. aurea) be cut off, numerous branches will spontaneously spring from the end of the culm, the leaves of which will cluster thickly in the shape of a ball (*mari*=ball). Florists sometimes call them 'Hundred leaved bamboos.'

According to the *Zō-ho Chi-kin-shō*, the foliage of any kind of bamboo will become denser, if the stem be cut short in May or June.[1] The production of these artificial plants depends upon a trick of the trade, which consists in tearing off the sheath from the young sprout. It may be done with the *mōsō* or *hotei-chiku*. The sheath next the ground being left in its place, the second and third are pulled away as quickly as possible, care being taken not to injure the stem. The internodes will then contract, and a short stem is the result. When this sprout has grown up and sent forth its branches, two or three of the latter being left according as may be judged best, the upper part is all cut away. The branches that year will be few, but increase in number from year to year, as do the leaves also, until they present a spherical form.

The Japanese Encyclopaedia says: "We have never yet discovered whether a bamboo exists bearing a hundred leaves on one branch. But if the lower branches and leaves be removed, as well as those of the middle of the stem, and the leaves and branches left together at the top, the leaves will

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[1] Vol. VIII. f. 18. v.

grow densely, so as to look as if there were a hundred on one branch."

RAKANJŌ-CHIKU (the Lohan's[1] Bamboo cane.)

This also is produced artificially. A small plant of Phyllostachys Quilioi (*madake*) should be chosen, and as soon as the sprout appears above ground, the sheaths should be removed with such care as not to injure the culm, in anticipation of their falling off naturally. The internode will then bend into a serpentine form, or at an angle. Various forms may thus be produced. An acquaintance of the author pursued this method year after year with a plant of Quilioi, with pleasingly varied results, and has now a small clump consisting of a dozen or so of such stems. He informs me that if a single sheath is removed at a time, the best curvatures will be obtained. It sometimes happens in a plantation that the same effect is produced through pressure from the fencing, or from other objects, whether wood or stone.

In China these bent stems are said to occur spontaneously. The 竹譜詳錄 (Chu-pu Siang-lu) asserts that the Rakanjō-chiku grows at 紹慶府, the ancient Jung-chou.[2] To the east of this place rises Jung-li shan, where this bamboo is found, crooked like a dragon or serpent. But the crookedness of the bamboos on that mountain is probably caused by huge stones, or some other obstacle. For the bamboo's nature is to grow straight, and the alleged crookedness is contrary to it. The

[1] Arhât, a Buddhist saint.

[2] An ancient place-name. See Playfair's "Cities and Towns of China," p. 294.

Chinese regard it as a wonder because they are ignorant of its cause.

TAI-MAI-CHIKU (玳瑁竹).

According to the Kei-yen Chiku-Fu the Chinese name of this plant is 紫筎 tsze-jo.

It is about two feet high, and its leaves resemble those of the *Kumazasa*, though more slender, attaining however length of 8 or 9 *sun*, with a breadth of over 1 *sun*. The leaves are arranged in sevens, and where only 5 or 6 are found, it is because the lower leaves have withered and fallen off. On the upper surface they have a pale red[1] midrib down the centre like that of the *Kumazasa*, and on either side eight parallel veins from base to tip. In spite of the small size of this bamboo, it puts forth a single branch at each of the nodes, and in the persistence of the sheath resembles the *Kumazasa*. The only difference is the dark purple colouring just below each node. Although some ten years or more have elapsed since this bamboo was planted at the country house of the *daimiō* of Shirakawa at Ōtsuka, it is said never to have grown any larger.

The 竹譜詳錄 (Chu-pu Siang-lu) says: "The 白筎竹 (Pei-jo chu) occurs sometimes. Its stem is more slender than a chopstick, its leaves as large as the palm of one's hand and long. The 筎竹 (jo-chu) is identical with it, the only difference being the dark purple colour of the stem."

To us it appears that this bamboo, though of the same kind as the Shakotan-chiku and Kanayama-dake, differs from

[1] 'Yellow' in Translator's copy of the work quoted. See vol. III. f. 15. v.

them as to size in consequence of dissimilarity of climate. Again, in different localities it has had different names given to it in an arbitrary fashion, and florists especially have frequently indulged their fancy in this manner. The author has never seen the bamboo referred to, but believes that the name *taimai chiku* given to it is merely a freak of the florists. He makes a note of it therefore for what it may be worth.

SHAKU-HACHI-DAKE.

The Chinese give to this bamboo the following names: 通竹 (t'ung-chu), 通節竹 (t'ung-tsieh-chu, open node bamboo) and 無節竹 (wu-tsieh-chu, nodeless bamboo). It is reported to be found in the province of Bingo in Japan, but the author has not come across it. Perhaps it did once exist, and has now disappeared.

The Japanese Encyclopaedia says: "Chiujō Hime was the daughter of Yokobai Udaijin Toyonari.....In the space of six hours she wove a *mandara* fifteen feet square, and used a knotless bamboo to roll it upon."[1]

The 本草鶚 *Hon-zō Kei* reports that "a knotless bamboo is found at Himedani in Bingo, commonly called *shaku-hachi-dake.*

The 秘傳花鏡 (Pi-ch'uan Hua-ching) says: "The 通節竹 (t'ung tsieh chu) grows at 滐州 (Chên chu). Its stem is erect, and without a knot, and the fistula has no septa. This is also a variety."[2]

To us it appears that notwithstanding the foregoing descriptions, no one has ever yet seen a bamboo of which the

[1] Handbook for Japan, 2nd edition p. 398, where the legend is given at some length.

[2] Vol. IV. f. 4 v. of the Japanese reprint.

fistula had no *septa*. The name *shaku-hachi-dake* may have come from its presumed suitability for making the flutes called *shaku-hachi*,[1] or perhaps because the internodes were 1 foot 8 *sun* in length. We make a note of it merely for what it may be worth.

TAI-MAI-CHIKU (瑇瑁竹).[2]

The Kei-yen Chiku-Fu says this bamboo is found at Motojima near the Fujikawa R. in Suruga. It is a large sort of Phyllostachys Quilioi (*ma-dake*), with variegated markings. Many years ago a person unnamed discovered this bamboo on a visit to Suruga, and brought back a piece about eight feet long and nine *sun* in girth, cut out of the middle of a culm. On inspection it was found that half of the stem was yellow, the other half bearing on the internodes large markings of different shapes. In some cases they were contracted on one side, in others they resembled a large curved cucumber of late growth, in others again contracted on both sides like a gourd. Some were big at one end and small at the other, like a fan.[3] Then there were others not contracted at all, but merely coloured dark purple. These markings in every case were of a deeper shade below and a lighter shade above. Both in China and in Japan there are many kinds of variegated bamboos,[4] but such as this with its strange natural markings[5] are rare. The

[1] i. e. 1 foot 8 *sun* in length.

[2] This differs from the other name tai-mai-chiku in the syllable *tai* being written 瑇.

[3] *Uchiwa*.

[4] The Kei-yen Chiku-Fu adds the word 'artificially-produced' (vol. III. f. 30 v.). [Trans.]

[5] Add 'on each internode.' [Trans.]

description here given is that of a single stem after it had been dry for some time, but as it was said that there were plenty of living stems, and that too of young ones, there was no doubt great variation in the markings. Some one travelling there found the peasants splitting the stems to make those long baskets which, filled with stones, are used for strengthening the river banks against floodwater. It is a great pity to employ such a curiosity for so ordinary a purpose. Owing to the fact that this bamboo grows in Suruga alone and nowhere else, botanists make no mention of it. The first occasion of its being obtained was that above referred to, and so it is generally unknown.[1]

Taimai-chiku is the local name for it. The markings are extremely large, and resemble those on the carapace of a tortoise, whence the name. We are disposed to the opinion that this plant being a variegated bamboo of the male bamboo class[2] and distinguished for the beauty of its markings, the name has been given to it, somewhat without justification. But from the drawings we think it must be of the same species as the Tamba han-chiku (variegated bamboo of Tamba).

SHIRŌ-CHIKU 篩篥竹.

Shibu-take (Astringent Bamboo) is another name for this plant. It grows to a height of five or six feet, and in stem, branches and leaves resembles the *ya-dake* (Phyllostachys bambusoides). Sometimes each leaf is veined with white, but

[1] The passage taken from the Kei-yen Chiku-Fu ends here. The rest seems to be the author's own.

[2] i. e. a Phyllostachys.

even on the same plant other leaves without such markings and exactly like those of the *ma-dake* are sometimes found. It was probably introduced long ago from China, and is now to be found at the Ōtsuka country-house of the Daimiō of Shirakawa. In general form it is a variety of the *ya-dake* with variegated leaves. The sheath is persistent. The upper half of each internode is rough to the touch like sand-paper, and it may be used for polishing. So far the Kei-yen Chiku-Fu. The statement in the Honzō Kōmoku "its nature is rough"[1] probably refers to a bamboo of this sort.

The 秘傳花鏡 (Pi-ch'uan Hua-ching) says: The 筮箒竹 (Szŭ-lao chu) grows in 新州 (Hsin-chou). A single branch bears a hundred leaves. The cuticle is rough, and may be used for whetstones. When long used it becomes somewhat smoother. If moistened with vinegar or soy after a night it becomes as rough as before. It is much used for the quarrels of crossbows."[2] The plant thus described is identical with what we have before us. But the author has never seen a bamboo of which the cuticle was so rough that it could be used as a substitute for sand-paper. The cuticle of the bamboo is formed of silica, and if rough might be used for polishing. The *hō-chiku* (Bambusa quadrangularis) has that quality to some extent, but not enough for use in polishing. We mention the statement for it what may be worth.

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[1] The author of the Kei-yen Chiku-Fu expressly says that the plant at Ōtsuka had not this rough surface, and he doubts the identification with the Chinese Szŭ-lao Chu. Mr. Katayama seems to have read the passage rather hurriedly. See vol. II. f. 63. [Trans.]

[2] l. c. vol. IV. f. 3.

CHIN-CHIKU (沈竹).

Is also known as *chiu-chiku* (insect bamboo). It is said to grow at Saga in Hizen. The specimens found in China are said to produce at each node an insect, like a young cicada before it gets its wings. Those grown in Japan are inhabited by an insect like a beetle.

The 本草一家言 (Hon-zō Ikka-gen) says: "There is the insect bamboo, which produces an insect shaped like a cockroach. It grows at Saga in Hizen, and is called *chin-chiku.*"

The 竹譜詳錄 (Chu-pu Siang-lu) says: "The insect-bamboo is found on the 七閩山 (Ch'i-min Shan). Its growth is dense like that of a reed. Each node produces an insect, like a young cicada that has not yet got its wings. There is no outward sign of it, and it develops with the growth of the cane. When the bamboo is on the point of completing its growth, a hole appears on one side, from which it issues forth. It is also found on 東陽山 (Tung-yang Shan) in 婺州 (Wu-chou)."

This is a quotation given in the Kei-yen Chiku-Fu.[1] In the prefecture of Fukuoka there is a plant known as *chin-chiku*, the leaves of which are short and slender like those of the *Hō-bi-chiku* (Bambusa disticha). It was much planted as a hedge round the quarters of the military retainers, under the name of *chin-chiku-kabe*,[2] and was considered very common. The Chikuzen *chin-chiku* is large, like the Tosa *doyō-chiku*. It is said to resist the wind, and to rise up again erect after being blown down. In nearly every locality there is a plant to which

[1] Vol. II. f. 67.

[2] *Kabe* = wall.

this name is applied. In the district of Ashikita in Higo there is a *chin-chiku* also known as *hotaru-zasa* (firefly dwarf-bamboo). What is called *chin-chiku* in Mikawa is Phyllostachys aurea. In Echigo the name is given to the *magari-dake* (curved bamboo). There are other kinds known as *chin-chiku*, but the author has never found any that produced an insect in each node. We mention the statement for what it may be worth.

KAN-CHIKU[1] (Chinese bamboo).

This is said to be found in the province of Iyo. The author of the Kei-yen Chiku-Fu[2] says it was to be found in a copse belonging to a farmer named Kaneko Ichizaemon living at the village of Kaneko about 3½ *ri* from the river Sakawa-gawa in Sagami.

The 筍譜 (Sun-pu) says: "The *kan-chiku* is so large that a single large internode will hold a *koku* (4·9629 bushels) while the smaller ones will contain several *to* (0.4963 bushel). It can be made into tubs and barrels. A single joint of the sprout will hold two or three *shō* (0·04963 bushel)".[3]

The Japanese Encyclopaedia tells us that the *Kan-chiku* grows at Yung-ch'ang (永昌) in the province of Yünnan, and that measures of capacity can be made from it.

According to the Go-zasso (五雜俎) there is a huge bamboo found at 羅浮 (Lo-fu) twenty feet in girth, with thirty-nine nodes, each internode twenty feet in length.

The 秘傳花鏡 (Pi-ch'uan Hwa-ching) also speaks of a

[1] 漢竹.
[2] Vol. III. f. 36 v.
[3] See Kei-yen Chiku-Fu III. f. 37.

龍公竹 (Lung-kung chu) found on Lo-fu shan, the diameter of which is over seven feet, the length of the internodes being twenty feet. Its leaves are as large as those of a banana. The same work asserts that the stem of the 臨賀竹 (Lin-ho chu) is sometimes ten spans in girth, more wonderful even than the *lung-kung* bamboo. It is found at 臨賀 (Lin-ho).[1]

The 竹譜詳錄 (Chu-pu Siang-lu) speaks of the 籠箊竹 (Lung-hwuh chu) which grows on Lo-fu shan, whence it takes its name. All the stems are ten [blank] in girth.

Our view is that the *kan-chiku*, so-called, found in Iyo and Sagami is nothing else than Phyllostachys Quilioi of large size owing to a suitable soil. It attains a girth of something over two feet, and is evidently different from the *lung-kung* and *lin-ho* bamboos.

KOBU-DAKE.

This variety has several Chinese names, as 高節竹 (Kao-tsieh chu, prominent node bamboo) 筇竹 (chiüng-chu)[2], 扶老竹 (fu-lao chu, old man's staff), 銀鏤竹 (Yin-t'ing chu, silver-barb bamboo). It used to be imported from China, but seems now to have disappeared. The Kei-yen Chiku-Fu[3] tells us that a plant was introduced about 60 or 70 years ago, and grown in a garden belonging to Matsudaira Harima no kami, which in three or four years spread so as to cover a space of sixteen square yards. But that there was none of it left when he wrote.

The Taki family possessed a withered culm which is figured in the above-mentioned work. The whole stem was red

[1] Vol. IV. of Japanese reprint ff. 3 v. and 4.

[2] Perhaps Phyllostachys Aurea. [Trans.]

[3] Vol. IV. f. 4 v.

and black, ·3 or ·4 *sun* in diameter, with six nodes in a length of three feet. The nodes were shaped like the beads of an abacus, round and flat, with a girth of three *sun*.

The Japanese Encyclopaedia says: "The 暴節竹 Pao-tsieh chu is found in 蜀 (Shu). It has prominent nodes like pieces of gravel, and is no other than the 筇竹 (chiüng chu)."

In the 竹譜 (Chu-pu) we find it stated that the best bamboo for walking sticks is the 筇 (chiüng). Its form is unusual, and looks artificial. Why it should grow in 蜀 (Shu) only, and nowhere else does not appear. One of its synonyms is 扶老 (fu-lao) old-man's staff.

This is probably a sort of *Kobu-dake*.

BICHIKU. Bambusa tessellata M. (簷竹).

This bamboo is also called 簸竹 (*ku'ai-chu*), 竽簸 (*kan-san*), 湘若 (*siang-jo*) and 箭竽 (*tsien-kan*). It has numerous nodes in a foot of length, and the leaves are as large as a sandal, or like a round fan. This the "green bamboo of the recesses in the banks of the K'e" mentioned in the Shi-king.[1] In former times Chinese junks coming to Nagasaki had sails plaited of the leaves of this bamboo, which they never lowered on the voyage.[2] The largest bamboo leaves are selected by the sail-makers, and they are reported to use the leaves of *bi-chiku* as well as of bamboo-grass (*sasa*) and the like. The root of *bi-chiku* is said to penetrate far into the ground, so that it withstands the frost, and the sprouts, which are edible, make their

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[1] Legge's Chinese Classics Vol. IV. Pt. I. p. 91.

[2] Probably because they sailed with the monsoon, and ran before the wind. [Trans.]

appearance both summer and winter. If it were introduced into the Hokkaidō there is no doubt that it would succeed.

The Japanese Encyclopaedia informs us that the Bambusa tessellata is found in 荊南 Ching-nan[1] and has many nodes to a foot of stem.

The 竹譜 Chu-fu describes the Bambusa tesselata as a sort of ch'iün (箘). It is full of nodes and short. In Kwang-tung and Kwang-si it is called 竿箘 (*Kan-san*), Its root strikes deep, and it resists cold, flourishing on "those banks of the K'i."

IBARA-DAKE, prickly bamboo.

The Japanese Encyclopaedia informs us that this is a rare object, and never found of any great size.[2] The *Kei-yen Chiku-Fu* citing all the books enumerates over ten synonyms, and also gives a figure of it, which however does not agree with the statement of the Encyclopaedia. It appears that it has never been heard of in Japan, but the 竹譜 (Chu-pu) states that in China the prickly bamboo has a root like a multitude of wheels, and knots like a bundle of needles. It seems from this that though the so-called *ibara-dake* resembles the figure given in the Kei-yen Chiku-Fu, the name can only have been given in Japan to a sport. If you plant a Phyllostachys Quilioi in your garden, and when the sprouts come up pull off all the sheaths and leave it to grow, the nodes will twist about at varying angles, exactly like the woodcut in the Japanese Encyclopaedia. *Nezasa* is also called *ibara-dake*, probably because its prickles being like needles, it is a great nuisance to the farmer. The cut stumps

[1] In Hupeh. Playfair's "Cities and Towns of China" p. 63.

[2] Quotation copied from the Kei-yen Chiku-Fu. Vol. II. f. 57 v. [Trans.]

of bamboos are also termed 'devil's-teeth,' because, if persons walking in the woods come in contact with them, they are apt to be wounded by them, as if they had been bitten by a devil. Both in China and Japan names often arise in this way. The name *ibara-dake* has no doubt been given to wild bamboos growing in the woods because they hurt just like thorns. But we have never yet heard in Japan of the thorny bamboo mentioned in the 竹譜 (Chu-pu) nor of that figured in the Honzō Kōmoku, which is said to have a girth of two feet, and to afford protection against robbers.

SAKASA-DAKE (Upside-down Bamboo).

It is difficult to train a bamboo in this form. The method consists in raising up the over-ground rhizome of some bamboo that has a creeping root-stock, and thrusting the terminal bud into the ground. Then wait until it has put forth filiform roots in abundance, and the leaves and branches have developed, when the root-stock should be severed, and a bamboo is produced which grows upside down. The 北越奇談 Hoku-yetsu Kidan,[1] it is true, makes mention of an 'Upside-down bamboo,' but this was most probably an artificial plant, not a natural growth. According to that work, it is to be found at the village of Kami Toriya near Niigata, at a spot sacred to the memory of Shinran Shōnin, and the plantation is still thick and dense. In ancient times there were 'upside-down bamboos' here, but now there are no more to be seen.

[1] A description of the province of Echigo.

VARIA.

How to shorten the internodes (joints) of bamboos.

To shorten the joints of bamboos for fishing-rods and walking sticks. When the young stem has shot up to a height of eight or nine feet, pull off the sheaths.

To give lightness to bamboo stems.

Cut them down just before ripening, fasten a heavy stone to the tips, and hang them up to dry in a smoky place.

To flatten out bamboo stems. Remove the nodes at both ends, and scrape off the hard cuticle, then after splitting them down one side, boil them with buckwheat husks or the root of Bocconia cordata. When they are thoroughly softened by the boiling, take them out and place them on a flat table. Then introduce a piece of wood into the slit, and open out the pipe gently. If it does not flatten the first time, boil it again till it does. Afterwards the outside, from which the cuticle was scraped off, should be ironed with a hot iron, to prevent the bamboo resuming its previous shape.

To split a bamboo, begin at the top, and work downwards towards the root end.

To lengthen the internodes of a growing bamboo.

When the sprouts come up, select the largest and healthiest, and manure them with manure made from rotten corpses of animals, and pile up the earth round them. Also tie the sheaths round with rushes or straw to prevent them falling off.

To prevent the root-stock of a bamboo spreading, you may dig a deep trench round the bamboo, and fill it with seeds of the *saikachi* (Gleditschia japonica). But if that is too trouble-

some, the same result can be obtained by using buckwheat husks, or seaweed from the shore, if you live by the seaside.

MANURES.

Dead bodies of cattle, horses, dogs, cats, rats and any other animals, also bones, skins, and hoofs, also boot leather after being thoroughly soaked in water, also cuttle fish (sepia) and the guts of cuttlefish. Also beef or dead rats put in a tub of water and allowed to putrify until all the smell disappears, and the liquor mixed with rain water.

Dead leaves, rotten leaf mould, stable manure, rotten compost, bamboo leaves, bran, refuse of *sake* (rice-beer), *kirazu* (refuse of bean curd), human dung, dung of horses and cattle, oil-cake (except the refuse of sesame oil).

Water in which rice has been washed, bath-water, mud of rivers or rice fields, sand, lime, old shells.

Bamboos dislike seaweed, salt, stems of buckwheat, buckwheat husks, sesame, ginger, leaves and seeds of the *saikachi* (Gleditschia japonica), salt fish.

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TORA-FU-DAKE

SUPPLEMENTARY.

TORA-FU-DAKE.

This bamboo, which is found on the hills to the south and south east of the Hakone Lake, does not appear so far to have been described by botanists. That it differs essentially from the so-called *Hakone-dake,* which the writer takes to be the same as *me-dake* and *shino-dake,* is clearly shown in the accompanying illustration. He found it growing along with the latter in May 1899. The way in which it branches calls to mind the *kana-yama-dake* or *shakotan-chiku* (q. v.), and perhaps under cultivation it may show the same caespitose habit, but in the bamboo thickets where it is found growing along with Arundinaria japonica this characteristic is not noticeable. On the other hand its foliage differs a good deal from that of *kana-yama-dake,* the leaves being much smaller and narrower. The stem is cylindrical, like that of Bambusa and Arundinaria, and the upper half of each internode is of a purple colour. From the second year onwards a black fungus is apt to develop, especially on the lower internodes, which when washed off leaves dark blotches. Hence the name *tora-fu,* which means 'tiger-marking.'

The branches often out-top the end of the main stem.

The sheath of the young shoot is bright green, and is covered with short stiff bristles. There are hairs about the base of the pseudophyll. [E. M. S.]

ASIATIC SOCIETY OF JAPAN.

A General Meeting of the Asiatic Society of Japan was held at the British Legation, Tokio, on Wednesday the 21st June at 4 p.m., Dr. Edward Divers, F.R.S., being in the chair.

The Chairman having called on Sir Ernest Satow to read his paper entitled :—

"THE CULTIVATION OF BAMBOOS IN JAPAN,"

Sir Ernest Satow said that the main portion of his paper was too long and in some respects too technical to be well adapted for reading. He would therefore read only the Introduction, of which the following is a précis.

The writer commenced by observing that it was only in recent years that the bamboo had been cultivated in England in the open air. For a long time it had been supposed that the climate of Great Britain was too raw and cold for such delicate plants. At present, however, it had become rather the fashion to grow bamboos, and horticulturists seeking for hardy species had naturally turned to Japan because its climate, though possessing on the whole a higher temperature than Great Britain, was subject to correspondingly greater cold and more frequent frosts in winter. The result had been very successful. In one instance, that of a garden in the Midlands, a locality noted for the severity of its climate, some fifty species had been found to flourish exceedingly well, though of course not reaching the dimensions they attained elsewhere. A large number of these had been imported from Japan, and it migh

interest people to know that a considerable business in the exportation of bamboos to Europe was now being carried on in Tokio and Yokohama.

The writer's object in preparing this paper had not been to give an account of the uses to which the dry cane might be turned but rather to encourage the cultivation of the living plant, and to assist in determining the right nomenclature of the various kinds of bamboos already introduced into the gardens and parks of Great Britain.

The body of the paper consisted mainly of a translation of the "Nihon ChikuFu," or "Manual of Japanese Bamboos," a book published in 1885 by the late Katayama Nawohito. A Dutch translation of this work had been prepared some years ago by Monsieur Léon van der Polder, Secretary to the Netherlands Legation in Tokio, and the same gentleman had also made a French translation which still remained in manuscript. A new version in the English language might not, it seemed to the writer of the paper, be regarded as superfluous. In the preparation of this, care had been taken to follow the original text as closely as possible, but it had appeared advisable to omit some unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed. The author, or to speak more correctly, the compiler, of the work in question having evidently been indebted to an earlier and more elaborate book, the Keiyen Chiku-Fu, written by an anonymous author, the latter had been compared thoughout and extracts had been given where necessary.

The writer had been led to undertake the labour involved in the preparation of the paper by the recent publication of "The Bamboo Garden" by Mr. A.B. Freeman-Mitford. That work contained descriptions of many of the species mentioned by Katayama as they had been grown by him in central England. It was well known that differences of soil and climate when supplemented by care bestowed in cultivation resulted in considerable variations in many plants, especially so far as size was concerned. The *Rosa engosa*, the oleander, and the *Berberis Thunberjii* were all instances of the changes which occurred and the Bamboo was no exception to the rule. It was therefore no matter for surprise that gardeners and cultivators should find it difficult to determine the plants which they obtained in Japan. They usually arrived in poor condition and it was necessary for three or four years to elapse before they developed sufficiently to admit of accurate identification. In the meantime, however, they had been named by the dealers, and sometimes in a manner which led to great confusion. Another cause of error lay in the fact that labels became illegible in transit and becoming detached were afterwards assigned to the wrong plants. Hence, as the reader who consulted Mr. Mitford's book would learn, there existed a considerable amount of uncertainty as to the proper scientific equivalents of the Japanese names of Bamboos, which was increased by the multiplicity of synonyms given to them in Japan.

Various instances illustrating the uncertainty which existed were given by the writer, who proceeded to refer to the great merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tokyo, which gave

the names of all the botanical species known in this country, and not properly to be included as exotics, distinguishing as far as possible the indigenous species from those which had been cultivated for so long a time as to be fairly regarded as naturalized. Professor Matsumura's scientific names disagreed in some instances with those given in the list at the end of Mr. Mitford's book, and therefore whenever in the author's paper the Japanese name of a bamboo appeared as the heading of a section both the specific names, distinguished by initials, had been given. In the cases where no Latin names had yet been assigned it might be found that the Japanese names merely represented garden varieties.

After referring to the practical difficulty in identification caused by the fact that most bamboos flower very rarely, the author of the paper discussed in detail the question of the classification of certain species of Bamboo, drew attention to the permanent characteristics of all bamboo, and the essential differences which existed between certain varieties, and examined generally the question of *genus* identification.

Professor Matsumura, it was pointed out, enumerated in his list 22 species of bamboo known in Japan, only seven of which he apparently regarded as exotic. Katayama, on the other hand, mentioned 51 sorts, but of these at least two dozen were either doubtful species or mere "sports."

Of the Bamboos grown in Japan three only, as a rule, attained any great size. These were the *Mōsō*, the *Madake* and the *Hachiku*, all of which were valuable for economic purposes. The first supplied the bamboo shoots used as a vegetable; the second was commonly employed for water pipes, scaffolding

poles, roofing poles and many other purposes, being perhaps the commonest of all; the third, though less common, was adaptable to the same uses as the second. The first was what was commonly known to foreign residents as "the feathery bamboo," from the manner in which the plumes bent over, and the yellow stem and yellowish-green foliage rendered it a picturesque object in the landscape. Of the larger species it was certainly the most decorative, the next to it in point of beauty being one of the smaller species, the *Tai-min-chiku*, which had also a drooping habit.

After he had finished the reading of the Introduction to his paper, the concluding portion of which dealt with the cultivation of the Bamboo in Japanese gardens, Sir Ernest Satow made the following additional observations:

The origin of the word bamboo, he explained, was obscure. Colonel Yule, in his delightful "Glossary of Anglo-Indian words," thought we got it through the Portuguese from a Canarese word *banwu*. The earliest Portuguese writer called it *mambu*, and its first occurrence in English was in Hakluyt's Voyages (1586) in the form *Bambo*. By the time of Purchas, in 1621, it had assumed its present form Bamboo.

The *Bambusaceae*, according to Munro, quoted in Mitford's "Bamboo Garden," were divided into three sections, *Triglossae*, having three stamens, the True Bamboos, having six, and *Bacciferae*, having six stamens and a berry-shaped fruit. The first of these contained three sub-sections, of which the first, *Arundinariae*, contained three *genera*, two of which, namely Arundinaria and Phyllostachys, he had already described by their main characteristics.

If we dug up a bamboo we found that it consisted in many instances of an under-ground stem with knots like those on the over-ground stem but closer together. In the specimen of *Hotei chiku* which he showed it would be seen that each knot bore a bud.. Some of these buds developed and thrust themselves above-ground in the form of a shoot. This shoot he compared to a closed telescope which was gradually drawn out as the stem gained in height. The stem never grew in thickness after it was once formed and it attained its full height in the first year of its life, the only apparent exception being in the terminal leaf which sometimes did not unfold till the second year. The branches developed in the same manner as the stem, and bore the leaves. Both main stem and branches bore buds at the knots or nodes, which in many cases did not develop during the first year of life.

The joint or portion between two nodes was called the internode. It was enveloped in a sheath, terminated on the lower part of the stem by a leaf-like appendage styled *limbus*, or pseudo-phyll. It had no midrib, but at the top of the stem the last four or five assumed the form of a true leaf. These leaves were borne on sheaths which covered each other almost entirely, so that they seemed to grow close together; but if their sheaths were carefully stripped off it would be seen that each sheath rose from the lower end of an internode which it tightly embraced. Only the terminal leaf had no sheath and sprang directly from the top of the last node of all. In one species, the *Bungo-zasa* (*Bambusa ruscifolia*), the branches were very short, and each bore only one leaf. It would be seen therefore that the unit out of which a bamboo was built

up consisted of a single internode with its accompanying sheath and pseudo-phyll, or true leaf, as the case might be.

Various species of bamboos were exhibited in the course of the lecture and the differences in their sheaths as to colour and hairiness were pointed out. The ligule, which was explained to be a small membranaceous portion of the sheath adhering closely to the stem and preventing rain-water from running down and lodging between the sheath and the internode, was also shown, and the lecture concluded with the exhibition of a small collection of variegated bamboos.

The Chairman thanked Sir Ernest Satow in the name of the Society for his valuable and interesting lecture.

The meeting adjourned at 5.30 p.m.

Curtis.

HYAKUNIN-ISSHU

(SINGLE SONGS OF A HUNDRED POETS.)

LITERAL TRANSLATIONS INTO ENGLISH

WITH

RENDERINGS ACCORDING TO THE ORIGINAL METRE,

BY

CLAY MacCAULEY, A.M.

THE ASIATIC SOCIETY OF JAPAN,
TOKYO.

AUTHOR'S NOTE.

HYAKUNIN-ISSHU.

VOL XXVII: PART IV.

IMPORTANT ERRATA.

Page	VIII,	Line 7,	for "Mineyuki"	read	"Muneyuki."
„	IX	„ 8 „	"Yoshitska"	„	"Yoshitake."
„	„	„ 16, „	"87"	„	77.
„	„	„ 17, „	"Tadayori"	„	Sadayori.
„	„	„ 13, „	"Naishi no"	„	Naishinno.
„	XXII	„ 4, „	"No. 7."	„	No. 17.
„	XXVII	„ 24, „	"eighth"	„	seventy-eighth.
„	18	„ 5, at end of line insert.—~~is~~.			
„	24	„ 10, at beginning of line elide—*or*.			
„	27	„ 21, at end of line insert - *in*.			
„	34	„ 4, for "*Musa*"	read	*Nusa*.	
„	51	„ 23, „ "no"	„	of.	
„	57	„ 16, „ "Oh"	„	Or.	
„	58	„ 18, „ "Its"	„	It is a.	
„	74	„ 2, elide "carry."			
„	79	„ 8, for *Kyōgen*	read	*Kenyōgen*.	
„	93	„ 17, „ "look"	„	looked.	
„	106	„ 11, elide "family"			
„	127	„ 22, for "fallen"	read	"fleeting."	
„	II	„ 15, „ "Captain F. H.	read	Captain F.	

Various other errors are at once patent to the reader. Numerous mistakes in *punctuation*, owing to a very hurried proof reading, remain in the published text.

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In the preparation of the work I have received much valuable assistance, that I here gratefully

PREFACE.

About six years ago, at the house of a Japanese friend, my attention was first called to the *Hyakunin-isshu* (The Single Songs of a Hundred Poets). The members of the family were using them as a "parlor-game." Not knowing that the poems had ever been translated into the English language, I soon afterwards asked one of my students and friends, Mr. Iwao Hasunuma, to translate them for me. Mr. Hasunuma's rough-hewn work became the foundation upon which the structure here reared was laid. Nearly four years ago I had rendered a large part of the poems into the form of English quatrains. Mr. F. V. Dickins's versified paraphrase of these poems, at about that time, came into my hands. It had been made thirty years previously,—evidently under many limiting circumstances. The desire then awoke in me to attempt to put the *Hyakunin-isshu* into English in literal translations that should, at the same time, follow the metre of the Japanese originals. More than a year ago this venture was carried to completion. To day, after much re-study, amendment and amplification, I make the work public.

In the preparation of the work I have received much valuable assistance, that I here gratefully

acknowledge. I am greatly indebted to His Excellency Sir Ernest Satow, who placed at my disposal notes on the *Hyakunin-isshu* made by him during his reading of the poems in 1872, "with a very good teacher." These notes I have had with me during the final revision of these pages. I am under obligation, too, to Dr. W. G. Aston's "History of Japanese Literature," and his "Grammar of the Japanese Written Language;" to Professor B. H. Chamberlain's essay "Upon the Use of Pillow-words and Plays upon Words in Japanese Poetry," and to his "Introduction" to the "Classical Poetry of the Japanese;" and also, to the "History of the Empire of Japan," published by order of the Imperial Department of Education, translated by Captain F. H. Brinkley. Quite recently, "*Die Lieder der Hundert Dichter*," "*eingeleitet und übersetzt von P. Ehmann*," —an issue of the German Society for "*Natur und Völkerkunde Ostasiens*,"—has come to me, and I wish to acknowledge further, in connection with some biographical dates and certain obscure grammatical forms, assistance from the notes of this generally excellent German translation. As far as I know, besides Mr. Dickins's English rendering, and that of Mr. Ehmann in German, there is no other translation of the *Hyakunin-isshu*, excepting a French version of a score and more of the *tanka* by Professor Léon de Rosny, in "*Anthologie Japonaise*," a work which I have seen but have not had

opportunity for using. Some special items of information gathered concerning the origin of the whole compilation and its adaptation for the purposes of card-playing, I owe to my friend Mr. Saichiro Kanda.

Again thanking those whose labors I have used for the furtherance of my own efforts, I submit the completed work to the kind indulgence of any who may wish to gain some insight into the essay of the Japanese mind to express itself in poetry.

CLAY MACCAULEY.

INTRODUCTION.

Japanese poetry, regarded as part of the world's literature, is individual and unique. It had its origin in a prehistoric age; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech; and it reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy; but, so far, there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry, therefore, carries one far back in the centuries, and into a literary realm that lies as isolated in the world of letters as the Empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan I invite you to turn to the collection of poems known as the *Hyakunin-isshu*. This collection may fairly be accepted as representative of that which is characteristic, as a whole, of the unique poetry of this people. It is not the largest single collection of Japanese poems; it did not originate, as was true of most other collections, under Imperial direction; nor does it contain any of the few longer poems that once promised much for the future of Japanese poetry; but,

in these single songs of one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of them are distinctive in form and in subject-matter, and nearly all of them were produced in that period of Japan's history whose literature has been commended as "classic." Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has been for a long time, in largest part the household poetry of the Japanese, in the form of a game at cards, in which man, woman and child repeat over and over again in their play the measures and thoughts of these verses. In brief, there is no other gathering of Japanese poems so manageable for a single course of study; for all ordinary investigations, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan; and for readers in Europe and America it will serve to show well the kind of poetic production and pleasure that has the largest favor with this people.

These "Single Songs of a Hundred Poets" were not gathered together in this form until towards the middle of the thirteenth century. At that time there were existing many comprehensive and accepted compilations of verse. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorised histories as the *Kojiki* (Record of Old Things), and the *Nihon-shoki* (History of Japan), which brought the traditions and records of the country down from the farthest past to about the end of the seventh century of the Christian era. But,

near the middle of the eighth century, during the reign of the Empress Koken, Tachibana no Moroe began to collect into one work all the poems then extant, which work, in the ninth century, as supplemented by Ōtomo no Yakamochi and others came into literature as the celebrated *Manyōshū* (Collection of Myriad Leaves). In the twenty volumes constituting this collection there are 4,515 poems, among which are gathered 268 of what are called *naga uta*, "long songs," because they are composed of more than the five lines to which the standard Japanese poem is limited. The "long songs," or *naga uta*, of the *Manyōshū* are spoken of as especially admirable. They have been used for centuries as models of their kind by Japan's poets. Among the many writers distinguished in the *Manyōshū* are Kakinomoto no Hitomaro (No. 3), Yamabe no Akahito (No. 4), and Ōtomo no no Yakamochi (No. 6), specimens of whose verse appear in the *Hyakunin-isshu*. In the tenth century, after the Imperial capital had been fully established in Kyōto and a hundred years and more of the dominance of Chinese influence in Japanese literature had passed, a revival of literature distinctively Japanese took place. By order of the Emperor Daigo, between the years 905 and 922 A.D., Ki no Tsurayuki (No. 35), a poet of the rank of the earlier Hitomaro, made a new compilation of verse, called the *Kokinshū* (Ancient and Modern Songs). This work is now esteemed the finest, and it is the most studied, collection of poems in Japanese literature. It contains more than 1,100 "songs," or *uta*, only 5 of which are *naga uta*. This work, divided into twenty parts, has among its treasures quite a number of *uta*, of the standard measure commonly known as *tanka*,

which are repeated in the *Hyakunin-isshu.* Among the *tanka* so quoted, is the one ascribed to the Emperor Tenchi (No. 1), and those written by Sarumaru (No. 5), Kisen (No. 8), Ono no Komachi (No. 9), Henjō (No. 12), Kawara no Sadaijin (No. 14), Yukihira (No. 16), Narihira (No. 17), Yasuhide (No. 22), Kanesuke (No, 27), Mineyuki (No. 28), Ōshikōchi (No. 29), Korenori (No. 31), Okikaze (No. 34), and Fukayabu (No. 36). It was at this period in the empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech. Fifty years later than the compilation of the *Kokinshū*, about 970 A.D., a school of poetry was established in the Imperial Palace, and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various collections of verse, supplementary of the *Manyōshū* and the *Kokinshū*, were then made under Imperial command. Between the time of the completion of the *Kokinshū* (922 A D.), and of the gathering of the *Hyakunin-isshu* (1235 A.D.), no less than seven authorised and distinguished collections of poems were made. These were 1. *Gosenshū* (After Collection), 2. *Shūishū* (Gathered Remnants), 3. *Goshūishū* (Post-Gathered Remnants), 4. *Kinyōshū* (Golden Leaves), 5. *Shikwashū* (Wild Flowers), 6. *Senzaishū* (Immortal Songs) and 7. *Shinkokinshū* (New Kokinshu). These works together with the *Kokinshū* are known in literature as the *Hachidaishū* (Collections of Eight Dynasties). They are all possessed of much merit. It is said that the *Shinkokinshū* "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style

refined and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best *tanka* reproduced in the *Hyakunin-isshu*. For example, those written by Hitoshi (No. 39), and Tadami (No. 41) are found in the *Gosenshū*; those by Ukon (No. 38), Kanemori (No. 40), Kentokuko (No. 45), Eikei (No. 47), Yoshitaka (No. 50), Sanekata (No. 51), Michinobu (No. 52), Kintō (No. 55), Izumi Shikibu (No. 56), Daini no Sammi (No. 58), Akasome Emon (No. 59), Sei-Shōnagon (No. 62), Michimasa (No. 63), Masafusa (No. 73), are taken from the two *Shuishū*; those by Gyōson (No. 66), Tsunenobu (No. 71), Yushi Naishi no Kii (No. 72), are quoted from the *Kinyoshū*; those by Yoshinobu (No. 49), Ise no Ōsuke (No. 61), Hōshōji no Nyūdo (No. 76), Sutoku-in (No. 87), are from the *Shikwashū*; and those by Tadayori (No. 64), Suwo no Naishi (No. 67), Toshiyori (No. 74), Mototoshi (No. 75), Horikawa (No. 80), Go-Tokudaiji (No. 81), Dōin (No. 82), Toshinari (No. 83), Shunye (No. 85), Saigyō (No. 86), Kwoka Mon-in no Bettō, (No. 88), Impu Mon-in no Taiu (No. 90), Nijō no In no Sanuki (No. 92), Jien (No 95), are from the *Senzaishū*. The *Shinkokinshū* was in large measure only a re-editing of the poetical collections made subsequently to that of the *Kokinshū*. The leading poets of the later time, that is, towards the thirteenth century, were Toshinari, Saigyō, Ietaka (Karyū), and Sadaie. Special mention should be made of the poet-Shōgun, Sanetomo (No. 93), of the end of the twelfth century, whose songs, it has been said, "find no parallel in cognate compositions subsequent to the Nara Epoch."

With this store of poetic treasures at command,

some one about the year 1235 A.D. brought together these "Songs of a Hundred Poets" as one anthology. Just by whom and how the *Hyakunin-isshu* came to be gathered is no longer known. Certainly, in its present form, its editorship is doubtful. The author of the *Dai Nihon-shi* (History of Great Japan) was satisfied, upon the authority of the *Mei-getsu-ki* (Record of Brilliant Months), that the collection was made by Teikakyō, whose family name was Fujiwara no Sadaie (No. 97). Sadaie, or Teikakyō, held high office. He was an Imperial Vice-Counsellor prior to, and under, the reign of the Emperor Shijō (1233-1242 A.D.). He was also one of the leading poets of his day. Under his direction the *Shinkokinshū* was compiled. The *Mei-getsu-ki* was, it is said, a daily record kept by Teikakyō. The original manuscript has almost wholly perished. Indeed, some of the supposed authorised sheets of the work are doubtful. And there is much question whether the present form of the *Hyakunin-isshu* is that which it had at the first. Among the traditions connected with the compilation of the anthology is this:—Teikakyō was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends, or relatives, was a noble named Utsunomiya Yasaburo, or Renshō, who became a lay-priest, or *nyūdō*, and lived in a cottage in the village of Ogura in Saga. In the "Record of Brilliant Months" it is stated, "I wrote for the *shōji* of the 'Middle House of Saga,' colored papers, and sent them. At night I sent them to Ringo." Ringo, whose name is generally known as Tameie, was Teikakyō's son and was married to

Utsunomiya Yasaburo's daughter. With some, the supposition is that the latter, Renshō, who was a poet also, had requested Sadaie through the son to write down, with his skilled pen, a hundred poems which he, Renshō, had selected for the decoration of *shōji* in his new country house at Ogura. Sadaie obligingly complied with the request. Were this story true, Renshō, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tameie, as it is said, copied the poems from the *shikishi*, or thick fancy-colored paper, used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the *shōji* in the poet's own country house at Ogurayama, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason, the songs show unequal merit; some, displaying the very finest quality, appearing side by side with others that are of inferior worth. The mode of production of the collection, however, is a matter of comparative indifference. This "Century of Songs" exists:—by the fortune of circumstances, in time it became known everywhere as the *Ogura Hyakunin-isshu.*

How the hundred poems happened to come into use for a household game at cards is not known. The first decided notice of the game is found after the time of

the fourth Shōgunate, or in the age of *Genroku* (1688-1703 A. D). It was in this period that Kaibara Yekken wrote the "Great Learning for Women" (*Onna Daigaku*), and other books for the education of women. Special attention was paid to the education of girls then. Girls' books were much in demand. At that time the *Hyakunin-isshu* became useful as a text-book for private female education. During the Shōgunate, when the poems had been transferred to separate cards, a package of the *Hyakunin-isshu* was looked upon as a part of the bride's household outfit. At that time, many *samurai* in Kyōto, skilled in calligraphy, aided in the financial support of their households by writing the hundred poem-cards for the market. Some of these cards, written by well known noblemen, have had great financial value. A story is handed down, that about six hundred years ago, the Imperial Court guards had a habit in night-watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extemporized poems, *renga*, and of seeing how one part would fit with another. This verse-play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the *uta-garuta*, or "song-cards," is unknown. We must be satisfied with the fact that two centuries or more ago, the poems somehow had gained place in the homes of the Japanese people in the form of a game, whereby they have become the common property of old and young, and are to-day as household words. (See Transactions of this Society Vol. II, page 129.)

Before making a closer examination of the *Hyakunin isshu*, let us take a glance at Japanese poetry

generally. What are its special characteristics,—in form, in content and in general quality?

Simplicity and brevity in its forms, are probably the most prominent characteristics that appear to an eye accustomed to, and familiar with, the poetry of the West. The standard model for Japanese poetic structure is a five-versed stanza, named the *tanka*, in which all the songs of the *Hyakunin-isshu*, and by far the most of Japanese poems, are embodied. The *tanka* is composed of only thirty-one syllabics. These syllabics are arranged in five verses, or measures; the first and third measures containing as a rule five syllabics each; and the second, fourth and fifth measures, each including seven. Usually these five verses may be divided into two complete parts, namely, the "first," or "upper," part (*kami no ku*), made up of the first three lines, and the "second," or "lower," part (*shimo no ku*), consisting of the fourth and fifth lines. The reputed most ancient song treasured in Japanese tradition, the song of the god Susa-no-o, sung at the building of the bridal palace for a celestial pair, is the prototype of this popular measure. "When this Great Deity first built the palace of Suga," says the *Kojiki* "clouds rose up thence. Then he made an august song. That song said:—

"Yakumo tatsu
Izumo yae gaki
Tsuma gomi ni
Yaegaki tsukuru:
Sono yae gaki wo!"

Or, in somewhat free translation, according to the original metre:—

"Many clouds appear:
Eight-fold clouds a barrier raise
Round the wedded pair.
Manifold the clouds stand guard,
O that eight-fold barrier-ward!"

Besides the *tanka* there are numerous variations in arrangement of the fundamental five and seven-syllabic verses, but the limits of this study prevent their illustration. There are, however, two extremes of composition that may be noticed in passing, the *naga uta*, or "long song," and the *hokku*, or "first verses." The *naga uta* is indefinite in length. It is made up of couplets of the two kinds of verses,—the five and the seven syllabled verses,—the end of the poem being in an additional seven syllabic verse. The *hokku* is a complete poem contained in only seventeen syllabics that make up the first three lines, or "part," of the *tanka*. The *hokku* must be an exceedingly compact bit of word and thought skill to be worth anything—as literature. The following *hokku*, which is also an acrostic of the word *yutaka*, "fruitfulness," "abundance,"—is a good illustration of its kind.

Yufudachi ya
Ta wo mi-meguri no
Kami naraba.

If the summer shower
Would but round the rice-fields go
As it were a god!

So far as cadence is concerned, Japanese poetry is almost without it. Careful students of the language, like Dr. W. G. Aston, and Professor B. H. Chamberlain,

fail to find any. "The cadence of Japanese poetry," the former says, "is not marked by a regular succession of accented syllables as in English." It has, says the latter, "neither rhyme, assonance, alliteration, accentual stress, quantity, nor parallelism." These judgments are true, but with some qualification. It is true that Japanese verse has normally an irregular cadence, yet much of it may easily receive, and often does receive in the reading, the movement of some of the simpler measures of English poetry. It is common, for example, to hear such verses as the following read as though they were composed in trochaic movement:—

Nikumarete
Nikumi kaesu na
Nikumarero
Nikumi nikumare
Hateshi nakereba.

Hated though you be,
Hate for hate do not return;
Hatred given accept.
If for hatred you give hate,
Then to hating comes no end.

So, in a Buddhist hymn, *Nori no Hatsune* (The Dominant Note of the Law), its lines generally take the rhythm of English anapestic verse, as:—

Itazura goto ni hi wo kusane;
Rokushiu ruten no tane wo maki;
Hakanaku kono yo wo s'gosu nari, etc.

In spending my days chasing things that are trifles;
In sowing the seed of the six-fold migration;

I pass through the world with my life purpose
baffled, etc.

However, speaking broadly, the prosody dominant in Western poetry does not appear in the poetry of Japan, except, we may say, through the influence of a natural but unacknowledged rhythmic instinct.

Again, in the construction of Japanese verse there are certain special rhetorical oddities, such as redundant expletives and phrases, called "Pillow-words" and "Introductions," that are of especial importance in a study of this poetry. These expressions are purely conventional ornaments or euphonisms. Much of the superior merit of this verse-writing depends also upon a serious use of puns and of other word-plays. By way of description of these special verbal devices let me repeat the words of an honored member of this society, Professor Chamberlain, as given in an essay read here more than twenty years ago. (Transactions, Vol. V. p. 81.) The "Pillow-words" says Prof. Chamberlain, "are as a rule, simple epithets that were formerly applied quite naturally and appropriately to various objects, places and actions, but which in most cases by the process of phonetic decay, by being used in connection with expressions having but a very distant affinity to the expressions they originally served to define," etc., "have become almost unrecognisable and practically devoid of meaning." "They are prefixed to other words merely for the sake of euphony. Almost every word of note has some 'Pillow-word.'" Dr. W. G. Aston in his admirable work on "Japanese Literature" names "Pillow-words" "stock conventional epithets," something after the fashion of Homer's 'swift-footed'

Achilles, or 'many-fountained' Ida." They are "survivals from a very archaic stage of the language."

The special "Pillow-words," "Introductions" or "Prefaces" used in the *Hyakunin-isshu* will be properly noticed as they occur in the following pages. Here, by way of illustration of what has been said, it will suffice to note the "first part" of the third song of the collection. This *tanka* contains the "Pillow-word," *ashibiki no*, "foot-drawing" associated with *yama dori*, "mountain pheasant." The first part of the *tanka* is a "Preface" for the sentiment that follows. *Ashibiki no yama dori no o nu shidari o no*, is literally, "the downward curving feathers of the tail of the foot-drawing mountain-pheasant," a phrase practically meaningless as here used, except as it may be a combination of sound and thought that tends to intensify and to fix the dreary plaint of the second "part" of the *tanka*, which tells of the loneliness of the long, long night.

Another very common special device in Japanese poetry is the use of the pun, or of *kenyōgen* a word subjected to two definitions, to convey the writer's meaning. This interpretation is thereby often accomplished gracefully and with special clearness. At times the *kenyōgen* occasions most agreeable intellectual surprises. In the tenth *tanka*, for example, the poet helps along his meaning quite pleasantly with play upon the word-sound, "*Ōsaka*," which means, as thus written, "Great Hill," or "Slope," and, when written "*Ausaka*," "Hill of Meeting." The same fact is true of like words in many others of the songs.

A third word-play of little worth, and considerably wanting in dignity, to Western literary judgment is the

use of so-called "Pivot-words." These words serve to complete one thought and to begin another, neither having logical connection with the other. As such words occur they will be explained in the notes that follow. Here, this English sentence may serve to illustrate how a "Pivot-word" works:—"As the chariot approached, I said to the driver, 'Alight!' (a light) that guides our footsteps through dark ways." The command "Alight!" "to descend" has the same sound as the words, "a light," that "guides," but between the two there is no logical connection. Yet, while the word closes the sentence of command, it serves, also, to open the descriptive passage that follows. Speaking of these and other word-plays special to Japanese serious poetry, Professor Chamberlain remarks:—"There is nothing in the nature of things constraining us to associate plays upon words with the ridiculous. Each literature must be a law unto itself."

The subject-matter, or content, of the poetry of the Japanese, to characterise it generally, is simple and, ordinarily, serene emotion in reference to persons, or to objects in nature. Still broadly characterising it,—it is, in general quality of expression, in a high degree, refined, dainty, elegant and subdued. It is meditative, not didactive. It is suggestive and impressionist, like Japanese painting. It is given over to small fancies wrought under the lyric impulse. Poetic imagination, as known in the West, has no place in Japanese verse. There never could have been a Dante, Milton, Shelley, Wordsworth or Browning under Japanese poetic limitations. Poetry is not, in Japan, a means chosen for sounding and recording the depths of profound spiritual experience. It has never been, and could not be, the

vehicle of an epic. Yoshida Kenkō, in the fourteenth century, wrote in his delightful reveries, called "Weeds of Idleness" (*Tsure-zure gusa*);—"Japanese poetry is especially charming. Even the toil of an awkward peasant or of a woodman, expressed in poetic form, delights the mind. The name of the terrible wild boar, also, when styled '*fusui no toko*' sounds elegant." This passage seems to disclose the Japanese poetic "charm,"—an effect produced by the embodiment of simple fancies in brief, refined speech. Ki no Tsurayuki, long before Kenkō's time, wrote in his preface to the *Kokinshū* "Poetry began when heaven and earth were created. In the age of the swift gods it would seem that as yet there was no established metre. Their poetry was artless in form and hard of comprehension. It was in the age of man that Susa-no-o made the first poetry of thirty and one syllables. And so, by the vain multiplication of our thoughts and language we came to express our love for flowers, our envy of birds, our emotion at the sight of the hazes which usher in the spring, or our grief at beholding the dew. As a distant journey is begun by our first footsteps and goes on for months and years; as a high mountain has its beginning in the dust of its base and at length arises aloft and extends across the sky like the clouds of heaven, so gradual must have been the rise of poetry." Tsurayuki thus, also discloses the Japanese poetic ideal,—the commonest notions in the form of simple but refined verse as patterned for man by a god in the far past. In Tsurayuki's catalogue of the themes which through poetic expression had "soothed the hearts of the Emperors and the great men of Japan in bygone days," he does not anywhere carry the reader beyond

such things as, joy in spring flowers, and in autumn moons, and their like; beyond love, eternal as Mount Fuji's smoke, or yearning like a cricket's cry, and grief made deeper by flowers shed from their stalks in the spring, or leaves falling in autumn. All his long list of themes lies on the same level of thought and feeling. "Poetry," he said, "drew its metaphors from the waves and the fir-clad mountains, or the spring of water in the midst of the moor. Poets gazed on the under leaves of the autumn lespedeza, or counted the times a snipe preens its feathers at dawn, or compared mankind to a joint of bamboo floating down a stream, or expressed their disgust with the world by the simile of the river Yoshino, or heard that the smoke no longer rises from Mount Fuji." Beyond these things Japanese poetry does not go. It remains where, according to Western ideals and aims, poetry is but little advanced from the place of its beginnings, or where its highest excellence consists in merely the refinement of rudimentary form and content.

In carrying on our study, it is desirable that we should have in mind, further, somewhat the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers. The *Hyakunin-isshu* is a collection of verse whose parts date from the latter part of the seventh to the beginning of the thirteenth centuries. Most of the songs were written in the ninth and tenth centuries. Throughout most of the period covered by this anthology, the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one readily sees, explains much that is characteristic of the compositions. Poetry was a polite accomplish-

ment, and it varied with the varying fortunes of its exalted source. Before the eighth century, that is, "the age of Nara," the Imperial capital was changed almost as often as the Emperors were changed. Court-life thus was consequently comparàtively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, thrcugh the larger part of the eighth century, seven Emperors reigned in succession, and on account of a growing intercourse with China court-life then became increasingly ceremonious and ornate. Towards the end of the eighth century, under the Emperor Kwammu, the site of Kyōto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain unchanged for eleven hundred years. At that time, too, and for the next four hundred years, the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal and industrious habits of the Nara age by degrees disappeared. The ruling classes entered upon a career of high culture, refinement and elegance of life, that passed, however, in the end into an excess of luxury, debilitating effeminacy and dissipation. It was during the best part of these memorable centuries that Japanese literature as *belles-lettres*, culminated, leaving to aftertimes, even to the present day, models for pure Japanese diction. The court nobles of the tenth, eleventh and twelfth centuries had abundant leisure for the culture of letters. They devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were re-unions at daybreak among the spring flowers, and boat

rides during autumnal moon-lighted nights, by aristocratic devotees of music and verse, who vied with one another in exhibits of their skill with these arts. Narihira (No. 7), it is said, "the celebrated beau and *dilettante* of the times of the Emperors Montoku and Seiwa, was a typical specimen of these devotees of refinement and sensuous gratification." In much of the verse of this "Century of Song," the sentimentality, the refinement and the laxity of morals of the pleasure-loving courtiers and aristocrats of the latter half of the *Heian* age (800-1186 A.D.) are exhibited. The poems are, in good part, an instructive comment on the life of the high classes of the times.

The treatment of the *Hyakunin-isshu* offered in these pages is to be accepted as a literary rather than as a scholastic work. Here results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible, have been attached to the translations. The translations themselves are, as strictly as is possible for English renderings, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measures of the *tanka*, and, where possible with fidelity to literalness, have been clothed in poetic terms. Some biographical information, and some illustrative comments upon the writer's meanings have been attached to each poem. These last named notes, it is hoped, will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred

Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1. *Nature*, or contemplation and description of scenes in the outer world; 2. *Sentiment*, or moods associated with the milder human emotions, such as melancholy, pensiveness, regret, sympathy, contentment, gratitude, friendship, filial love, loyalty and the like. 3. A third group, belonging to the deeper ranges of emotion, but distinctive enough to be regarded separately, is composed of those poems which are an outburst of the passion *Love*. Love poems are in a high degree characteristic of Japanese, as of all other, poetry. In this collection, forty-six of the *tanka*, nearly half of the songs, have for their motive, some phase of this great human passion. Twenty-nine of the *tanka* are given to the more ordinary sentiments; and twenty-five to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writers' fine fancies drawn from imagination's realm.

We shall not here try to pass all the songs in review. Readers can examine them at their leisure in the following pages. But, to illustrate the judgment just made, attention is called to a few songs which show some noticeable skill in form and mood, considered as utterances of the Japanese muse.

The fourth *tanka*, for instauce, is a delicate bit of suggestion and impressionism concerning a scene in

nature. In its English form we will name it, "Beauty made Perfect." At the coast of Tago is one of Japan's very best sea and landscapes. Rising as its centre and crown is the "peerless mountain," Fuji. The scene is at any time one of supreme beauty. But the Japanese poet would add yet one touch to the consummate excellence.

When to Tago's coast
I my way have ta'en, and see
Perfect whiteness laid
On mount Fuji's lofty peak
By the drift of falling snow.

So, also, in song seventeen where the poet celebrates the delight he felt at seeing the scarlet leaves of autumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of tradition, when the gods, so it was said, held visible sway in the world, and all marvels were seen and done.

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red
Such as here in Tatta's stream.

In *tanka* twenty-two, there is a punning word-play that does not ill befit even serious verse. The word *arashi* may mean "a storm," or it may mean, "wild," or "violent." The poet wrote :—

Since, 'tis by its breath
Autumn's leaves of grass and trees
Broken are and waste,

Men may to the mountain wind
Fitly give the name, "The Wild."

A refined and delicate picturing of the magic wrought by the early frost of autumn is presented in song twenty-nine.

If it were my wish
White chrysanthemum to cull:—
Puzzled by the frost
Of the early autumn time,
I, perchance, might pluck the flower.

Then, an effect of a falling snow is beautifully and graphically shown in the thirty-first *tanka*:—

At the break of day,
Just as though the morning moon
Lightened the dim scene,
Yoshino's fair hamlet lay
In a haze af falling snow.

Again, the fancy of likening dew-drops to gems, such as is given in the thirty-seventh song is quite pleasing:—

In the autumn fields,
When the heedless winds blow by
O'er the pure-white dew,
How the myriad, unstrung gems
Everywhere are scattered round.

Passing over the many other verses devoted to scenes in nature, let us turn from this group, with a glimpse of "The Beautiful World" given in the ninety-third *tanka*. The writer was, we will suppose, on a lovely day seated near the sea-shore:—

Would that this our world
Might be ever as it is!
What a lovely scene!
See the fisherwoman's boat,
Rope-drawn, rowed along the shore.

The group containing *uta* expressive of the serene or milder sentiments, is quite varied in mood and merit. Song number five, is one of the most attractive of them all. It was inspired by the poet's hearing "a stag's cry in autumn":—

In the mountain depths,
Treading through the crimson leaves,
Cries the wandering stag.
When I hear the lonely cry,
Sad,—how sad,—the autumn is!

The eleventh song, however, is one of deep, touching feeling:—"An Exile's Farewell." It is an appeal to the insensate boats of the fishermen, the only objects, connected with human life, that witnessed the poet's unhappy start for the place to which he had been banished.

O'er the wide, wide sea,
Towards its many distant isles,
Rowing I set forth.
This, to all the world proclaim,
O ye boats of fisher-folk!

In Japan, as elsewhere, sadness is especially associated with moonlight, and with the autumn among the seasons. And in Japan, under the Buddhist faith, a pessimistic tone is exceptionally prominent, in literature. These facts will help to explain the twenty-third *tanka*.

Gazing at the moon
Myriad things arise in thought,
And my thoughts are sad :—
Yet, 'tis not for me alone,
That the autumn time has come.

In the twenty-eighth *tanka*, a mood accompanying a winter scene appears :—

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone and leaves and grass
Withered are :—so runs my thought.

A longing for friendship, that inclines man in solitude to take even the lifeless things about him into his companionship, is beautifully shown in the sixty-sixth *tanka*, in a personifying address to a solitary cherry-tree.

Let us each for each
Pitying hold tender thought,
Mountain-cherry flower !
Other than thee, lonely flower,
There is none I hold as friend.

To one who has seen the pensive and exquisite beauty of the scenery near there, a peculiar charm pervades the eighth song,—"A Night at Suma's Gate." In ancient times there was an Imperial barrier at the place.

Guard of Suma's gate,
From your sleep how many nights
Have you waked, at cries
Of the plaintive sanderlings
Migrant from Awaji's isle ?

There is a note of hope in the eighty-fourth song, an agreeable departure from the general sadness of these poems of Sentiment;—"The Transfigured Past."

If I long should live,
Then perchance the present days
May be dear to me:—
Just as past time fraught with grief
Now comes fondly back in thought.

Many others of these poems of the sentiments are worth repeating as illustrative of our theme, but we will now turn to the third group,—that which is gathered about the mighty power moving in all human life,—Love.

Tanka thirteen tells of "Love Perfected." The poet uses the figure of a mountain rill becoming a full, serene river.

From Tsukuba's peak
Falling waters have become
Mina's still, full flow.
So, my love has grown to be:—
Like the river's quiet deeps.

In *tanka* sixteen, by means of two word-plays,—one upon the word *Inaba*, a mountain, or district bearing this name, to which the poet was going, and, also, the phrase, "if I go;" the other upon the word *matsu* meaning "a pine tree," and to "wait," as one *pining* for another may wait,—by means of these word-plays an assurance of "Faithful Love" is well given.

Though we parted be,
If on mount Inaba's peak
I should hear the sound
Of the pine-trees growing there,
Back at once I'll make my way.

In the eighteenth song, one of the distinctive devices of Japanese poetry, the "Preface" and euphonic "Introductory-word" appear. In the English rendering the word "gathered" reproduces approximately this device. The first two lines of the stanza are to be regarded as purely introductory. The theme is "Secret Love."

Lo! the gathered waves
On the shores of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

The solicitude of a woman about the safety of a man who had deserted her, showing thereby the self-effacement that love at times effects, is well expressed in the thirty-eighth *tanka*. The lover had sworn to the gods that he would never desert his mistress. The wronged woman, therefore, feared that the gods might execute vengeance.

Though forgotten now,
For myself I do not care;—
He, by oath, was pledged,
And his life that is forsworn,
Such a thing of pity is!

"Unconfessed Love" that betrays itself is the theme of the fortieth song:—

Though I would conceal,
In my face it yet appears,—
My fond, secret love;
So much that he asks of me
"Does not something trouble you?"

"Love Perplexed" is pictured in the forty-sixth song under the simile of a mariner at sea with rudder lost.

Like a mariner
Sailing over Yura's strait
With his rudder gone;—
Whither o'er the deep of love
Lies the goal, I do not know.

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown in the fiftieth song:—

For thy precious sake
Once my eager life itself
Was not dear to me.
But, 'tis now my heart's desire,
It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged, is told in these anxious verses of the song number fifty-four,—"A Woman's Judgment.":—

If, "not to forget"
Will for you in future years
Be too difficult,
It were well this very day
That my life,—ah me!—should close.

Distrust of one who has a reputation for insincerity and unfaithfulness finds place in *tanka* seventy-two, under the guise of dread of the waves of the beach of Takashi.

Well I know the fame
Of the fickle waves that beat
On Takashi's strand.
Should I e'er go near that shore
I should only wet my sleeves.

Struggle to conceal a love that may not be shown to the one beloved, is admirably exhibited in the eighty-ninth *tanka*, in an apostrope to self. The poet wrote :—

Life ! Thou string of gems !
    If thou art to end, break now ;
For, if yet I live,
    All I do to hide my love,
    May at last grow weak and fail.

These are but a few of the many songs of which love, in some of its phases, is the theme. I shall quote only one more of them. It is the one written by the compiler of this anthology, the *Hyakunin-isshu*, the poet Teikakyō, or Sadaie. It is a vivid picture of a common scene on Awaji island, used in simile here to show the poet-lover's impatience in waiting :—

Like the salt sea-weed
    Burning in the evening calm
On Matsuo's shore,
    All my being is aglow
    Waiting one who does not comes.

Here the introduction to this " Century of Song " may end and the way among the songs themselves be entered. No one knows better than the present writer, the difficulties one meets with in making the venture here made, or how unsatisfactory the results gained. The real charm of these dainty bits of verse will forever elude the quest of one who, foreign to the Japanese people and their language, seeks to discover it, and to show it to the world. But I have done faithful service in my search, and I hope that some measure of attainment has been secured.

APROVACAM.

Vi eſte Liuro do Taifeiqui, não tem couſa por que ſe não deua imprimir. |

Manoel Barreto

Viſta eſta informação dou licença pera se poder | imprimir. O Biſpo de Iappam

Manoel Barreto died 11 March 1620. But Luis de Cerqueira, the last Bishop of Japan who actually reached the country, died there 20 February 1614. He had been in Japan as Bishop since August 5 1598, and the book must be assigned to some date between these two. I have not been able to discover any mention of it in the annual Missionary reports of the period, but that is not wonderful, as the reports are silent about several other books known to us as extant in the libraries.

The second of the two is a small volume belonging to the Marquis Tokugawa, who represents the Mito branch of that family. It is printed in Roman type, and consists of fifty-eight leaves including the title-page and preface, small 8vo, and bears the imprint In collegio Japonico Societatis Iesu, ANNO 1600. On being examined it proved to be identical with the work numbered 11 in my pamphlet, preserved in the Biblioteca Casanatense at Rome. That however is printed in cursive Chinese characters and *hiragana*, except the title-page, whereas this is in the Roman alphabet throughout. It was evidently produced at Nagasaki, though no place is named on the title-page. The one edition was no doubt intended for the use of the Japanese converts, the other for the missionaries who were not familiar with Chinese characters and the Japanese syllabary.

HYAKUNIN-ISSHU.

HYAKUNIN-ISSHU.

(SINGLE SONGS OF A HUNDRED POETS.)

I.

TENCHI TENNO.

Aki no ta no
Kario no io no
Toma wo arami
Waga koromode wa
Tsuyu ni nure-tsutsu.

LITERAL TRANSLATION:—

Arami	*wo*		*toma*
Because of the coarseness			of the rush-mat
no	*io*	*no*	*kario*
of the	hut	of	temporary-hut
no	*ta*	*no*	*aki*
of the	rice-field	of	autumn,
wa		*waga*	*koromode*
so far as concerns		my	sleeves
nure-tsutsu		*ni*	*tsuyu.*
they are becoming wet		with	dew (or rain).

Kario, in the phrase *kario no io no*, is a generic name applied to certain kind of house, *i.e.*, "temporary-house," "shed," "hut," whence the apparent redundancy of the phrase, "the house of the temporary house." The meaning is, "the house" of the *kind* called "temporary-house;" as, if one should say, "a warehouse-house." The sign of the

accusative case, *wo*, when placed before adjectival nouns in *mi*, as here—*toma wo arami*,—has the force of such prepositional phrases as, "be, cause of," "by means of," on account of," etc. Thus:—"Because of the coarseness (in texture) of the rush-mats,—my sleeves are growing wet, etc." *Tsutsu* is a verbal suffix showing simultaneity, or association, in time of action, as;—"The rush-mats being coarse, at the same time from the falling or dripping dew, my sleeves become wet."

EXPLANATORY NOTE. These verses have been ascribed to the Emperor (*Tennō*) Tenchi, whose reign covered the period between the years 668 and 672 A.D. He had his seat of government at Otsu near Kyōto. His reign was long famed for its benevolence.

The writer, it is said, gave expression, in the poem, to sympathy with his subjects to whom had fallen the hard lot of work in the rice-fields. The temporary shelter-sheds, built by the laborers near their fields for use during the harvest time, did not protect them from the season's fogs and rains. In imagination the Emperor had placed himself in one of these harvest-huts. He embodied his fancied experience and mood in verse.

In form, the poem does not quite comply with the standard measure of the *tanka*. In the third verse,—*toma wo arami*,—are six syllables instead of the required five. Such variations in Japanese verse, however, are not infrequent. A literal rendering of the poem in its original metre, on account of grammatical peculiarities, has not been satisfactorily secured in the present version.

METRICAL TRANSLATION:—

AN EMPEROR'S SYMPATHY.

Coarse the rush-mat roof
Sheltering the harvest-hut
Of the autumn rice-field;—
And my sleeves are growing wet
With the moisture dripping through.

II.

JITO TENNO.

Haru sugite
Natsu kinikerashi
Shirotae no
Koromo hosu tefu
Ama-no-kagu yama.

LITERAL TRANSLATION:—

Natsu	*kinikerashi*		*haru*
Summer	seemingly has come,		spring
sugite	———	*Ama-no* -	*Kagu yama*
being past.	(Lo!)	Heaven's	Perfume Mount
———	*tefu*	*hosu*	*koromo*
(where),	it is said,	are dried.	clothes

no shirotae.
of surpassing whiteness.

Some editors substitute for *hosu tefu* (*tefu* is pronounced *chō*), the word *hoshitaru*, or *tari*. With these adjectival affixes Mount *Ama-no Kagu* would be described as "white with drying clothes." *Shirotae* is a poetical term for "pure," "surpassing," "exquisite," "silk-white" whiteness. *Kashi* is a suffix conveying the notion of "likeness," or "seemingness."

EXPLANATORY NOTE. The Empress (Tennō) Jitō, a daughter of the Emperor Tenchi and reigning from 690 to 696 A.D., is said to have been the writer of these verses.

Mount *Ama-no-Kagu*, it is supposed, is a hill that rises not far from Nara. In the summer-time the slopes of this mountain were often white with drying-clothes spread over them by the people of the villages lying around the base of the mountain. The Empress probably had this summer scene in mind when she wrote her song; or, the song may be descriptive of a late fallen snow upon the hill's slopes.

METRICAL TRANSLATION :—

MOUNT AMA-NO-KAGU;—A PICTURE.

Spring, it seems, has passed,
And the summer come again;
For the silk-white robes,
So 'tis said, are spread to dry
On the "Mount of Heaven's Perfume."

III.

KAKINOMOTO NO HITOMARU.

Ashibiki no
Yamadori no o no
Shidari-o no
Naga nagashi yo wo
Hitori ka mo nen.

LITERAL TRANSLATION :—

Shidari-o no
(Ah!) The downward curving tail-feathers

no o	*no ashibiki*	*yama-*
of the tail	of the foot-dragging	mountain-
dori	*naga nagashi*	*yo wo*
pheasant!	The long, long	night
nen	*mo*	*hitori ka.*
sleep I	indeed	alone?

In this translation an attempt has been made to render literally a "Pillow-word" and a "Preface,"—verbal oddities that are common in Japanese verse. (See *Introduction*, p. xvi.)

It is not certain, however, that the Japanese original has been fairly represented here. *Ashibiki no*, a "pillow-word" associated with "mountain" and with the things of mountains, may, or may not, have

been derived from *ashi hiku*, "to drag the foot." Some commentators think rather that the term is a derivative of words meaning "covered with trees," or "thickly growing trees." The first three lines, or "part," of the poem serve no other purpose than to introduce the longing lament of the last two lines, or "part." *Ashibiki no* naturally precedes *yamadori*; with *yamadori* is naturally associated *shidari-o*; the whole combination making a euphonic introduction or "preface" to *naga-nagashi yo*. *Naga-nagashi* is an intensive form of *nagashi*, "long in time." *Mo* here gives special emphasis to *hitori*, "alone." *Nen* is composed of the two syllables *ne-n*.

EXPLANATORY NOTE. The writer of this *tanka*, Hitomaro Kakinomoto, lived towards the close of the seventh and probably during the first third of the eighth centuries. There is but little that is trustworthy in the accounts of his life. He was an officer at the Imperial court, and at times, so it is said, was a personal attendant on the Emperor Mommu (697-707 A.D.). Hitomaro ranks among the first of Japan's poets.

The poem is a love-song intelligible rather through the mood aroused by its tone, than through explicit verbal expression.

METRICAL TRANSLATION:—

A SONG OF LONGING.

Ah! the foot-drawn trail
Of the mountain-pheasant's tail
Drooped like down-curved branch!—
Through this long, long-dragging night
Must I keep my couch alone?

IV.

YAMABE NO AKAHITO.

Tago no ura
Ni uchi-idete mireba
Shirotae no
Fuji no takane ni
Yuki wa furi-tsutsu.

LITERAL TRANSLATION :—

Uchi-idete ni		*ura no Tago*
Going out to		the coast of Tago,
mireba	*yuki*	*wa furi-tsutsu*
when I see	snow	at the same
	ni	*takane*
time falling	on	the high peak
no	*shirotae no*	*Fuji.*
of	pure-white	Fuji.

In the verse *ni uchi-idete mireba* the terminal and initial vowel sounds of the first three words flow together, *ni-u* becoming *nyu* and *chi-idete* becoming *ch'-idete*. The nine syllables are thus reduced in reading to the normal seven. *Uchi* is an emphatic or euphonic prefix to the verb *idete*;—it has no particular meaning here. In the *Manyōshū* this song is given, but in a somewhat different form.

EXPLANATORY NOTE. Akahito of Yamabe, writer of this *tanka*, lived a few years later than Hitomaro, under the reign of the Emperor Shōmu (724-748 A.D.). He shares with Hitomaro the reputation of greatest excellence among the poets of ancient times.

In these lines the poet probably intended to call to mind the lovely landscape of the coast of Tago in Suruga as made complete in beauty with one of its parts, Mount Fuji, receiving a covering of snow.

METRICAL TRANSLATION :—

BEAUTY MADE PERFECT.

When to Tago's coast
I my way have ta'en, and see
Perfect whiteness laid
On Mount Fuji's lofty peak
By the drift of falling snow.

V.
SARUMARU TAYU.

Oku yama ni
Momiji fumi-wake
Naku shika no
Koe kiku toki zo
Aki wa kanashiki.

LITERAL TRANSLATION :—

Wa	*aki*	*kanashiki*	*zo*
As for	autumn,	it is sad	
toki	*kiku*	*koe*	*no*
at the time	I hear	the voice	of
shika	*naku*	*fumi-wake*	
the stag	cry,	treading through	
		momiji	
and scattering		red maple-leaves,	
ni	*yama*	*oku.*	
in	the mountain	depths.	

The compound *fumi-wake*, meaning "to tread upon, break and scatter," is said to indicate progress made through obstacles. The mountain paths in autumn are covered with fallen leaves. *Momiji* are properly the red, not exclusively maple, leaves of autumn. *Zo* is a particle used chiefly to give emphasis to antecedent words.

EXPLANATORY NOTE. Sarumaru, whose office was that of Tayū, an attendant at a Shintō shrine, lived probably before 800 A.D. In the *Hōjōki*, written in the year 1212 A.D. by Kamo Chōmei who became a hermit and dwelt in a ten-feet square (*hōjō*) hut on Ōharayama near Kyōto, is a passage-telling of his daily walks. It reads, "I cross Mount Sumi, I make a pilgrimage to Iwama, I worship at Ishiyama, or else I thread my way over the plain of Awadzu and pay my respects to the remains of the old Semimaru (No. 10). I cross the river Tagami and visit the tomb of Sarumaru Tayū."

This song depicts the deepening of autumn's melancholy by the plaintive cry of a stag, heard from the depths of mountain forests.

METRICAL TRANSLATION :—

THE STAG'S CRY IN AUTUMN.

In the mountain depths,
Treading through the crimson leaves,
Cries the wandering stag.
When I hear the lonely cry,
Sad,—how sad—the autumn is!

VI.

CHUNAGON YAKAMOCHI.

Kasasagi no
Wataseru hashi ni
Oku shimo no
Shiroki wo mireba
Yo zo fuke ni keru

LITERAL TRANSLATION :—

Yo zo				*fuke ni keru*
The night				has far advanced,
mireba	*wo*	*shiroki*	*no*	*shimo*
when I see		whiteness	of	frost
oku	*ni*	*kasasagi no*		*wataseru*
lying	upon	the magpies'		stretched-across
hashi.				
bridge.				

Keru is a particle that, as a suffix, gives a preterit sense to verbs —*fuke ni keru*, = "has far advanced."

EXPLANATORY NOTE. Yakamochi, by office *Chūnagon*, or Imperial State Adviser of the Middle Rank, is much esteemed for his poetic skill. He flourished towards the close of the eighth century.

In this poem, the writer notes the far advance of night by the appearance of hoar-frost (which forms when the night is well advanced) upon the timbers of the "Magpie Bridge," a passage-way in the Imperial Palace grounds. This name "Magpie Bridge" was given by popular superstition to the "Milky Way," of the skies. *Kasasagi* is a kind of raven, or magpie. It was believed in ancient times in China, Korea and Japan, that the *kasasagi* on the seventh day of the seventh month of each year bridged "the River of Heaven," the "Milky Way" by interfolding their wings, so that the *hataorime*, or the weaver,—bride of the heavenly herdsman—might cross it for her annual visit to her spouse. The myth in many forms has been a favorite in Japan. It easily found a place among the names given to the many structures that were parts of the Mikado's Palace, the home of "the Son of Heaven."

METRICAL TRANSLATION:—

A WINTER MIDNIGHT IN THE PALACE COURT.

If the "Magpie Bridge,"—
Bridge by flight of magpies spanned,—
White with frost I see:—
With a deep-laid frost made white:—
Late, I know, has grown the night.

VII.

ABE NO NAKAMARO.

Ama-no-hara
Furi-sake mireba

Kasuga naru
Mikasa no yama ni
Ideshi tsuki ka mo.

LITERAL TRANSLATION :—

Mireba	*furi-sake*	*Ama-no-hara*
When I look	afar (o'er)	Heaven's Plain,
mo ka	*tsuki*	*ideshi*
is it	the moon	(that has) come forth
ni yama	*no*	*Mikasa*
upon the mountain	of	Mikasa
naru	*Kasuga.*	
being in	Kasuga ?	

Ama-no-hara is a poetic name for the sky. *Furi sake miru* is made forcible by the use of *furi,—furu* "to brandish," as with a weapon. *Mo* is sign of emphasis upon the antecedent thought. *Naru=ni aru*, "to be in," or "at."

EXPLANATORY NOTE. It is said that the poet, Nakamaro of Abe, wrote this poem during a farewell entertainment given to him at the sea-side by some friends in China, when he was about to return to his home near Nara in Japan. The time was the middle of the eighth century.

The verses tell of the poet's longing for home as he saw the risen moon shining over the ocean that lay between China and his native land.

METRICAL TRANSLATION :—

A THOUGHT OF HOME.

When I look abroad
O'er the wide-stretched "Plain of Heaven,"
Is the moon the same
That on Mount Mikasa rose,
In the land of Kasuga ?

VIII.

KISEN HOSHI.

Waga io wa
Miyako no tatsumi
Shika zo sumu
Yo wo Uji yama to
Hito wa iu nari.

LITERAL TRANSLATION :—

Wa	*waga*	*io*	*tatsumi*
As for	my	hut	(it is) south-east
no	*miyako*	*shika zo*	*sumu*
of	the capital city ;	thus —	I dwell.
wa	*hito*	*iu nari*	*yo wo*
As for	men,	they say	of the world
to	*Ujiyama.*		
that it is	a "Mount of Sorrow."		

EXPLANATORY NOTE. The priest (Hōshi) Kisen, writer of these verses, lived at Mount Uji not far from the capital city, Kyōto. The nearness in pronunciation of the word *ushi*, "gloom" or "sorrow," to that of the word *Uji*, the name of the place of his home, prompted him to carry on his reflections by means of a pun, a device which, as has been noted, is common in Japanese versification.

Various opinions exist among commentators as to the real purport of his reflections. One says, "the idea is that the author flees to a remote mountains, *Ujiyama*, to escape the sorrows of this world, but finds that sorrow still pursues him, in the name of the mountain." Another remarks that, the author leaving the capital for a distant place so that he may shun the world, people have named the place, the "Mount of Shunning." Yet another interprets the poet as thinking of Mount Uji, his home, "'as a very pleasant place.' Why

then has it been so misnamed,—'Mount of Sorrow'? Why take a pessimistic view of the world while nature may be enjoyed?"

The *tanka* is obscure in meaning, or rather, as we see, it easily yields to various interpretations. Tsurayuki (No. 35) in his criticism of the more ancient poets wrote, "Kisen is profound, but the connection between the beginning and the end is indistinct. He may be compared to the autumn moon, which, as we gaze on it, is obscured by the clouds of dawn."

METRICAL TRANSLATION:—

A BUDDHIST'S REFLECTION.

Lowly hut is mine
South-east from the capital:—
Thus I choose to dwell;—
And the world in which I live
Men have named a "Mount of Gloom."

IX.
ONO NO KOMACHI.

Hana no iro wa
Utsuri ni keri na
Itazura ni
Waga mi yo ni furu
Nagame seshi ma ni.

LITERAL TRANSLATION:—

Wa	*hana no*	*iro*	
As for	the flower's	color,	(it)
utsuri-ni-keri	*ni*		*ma*
passed away	in the		time
seshi	*nagame*		*itazura ni*
(I) did	long-gazing		vainly,

waga	*mi*	*furu ni*
(while) my	body (*i e.* I)	was going through

yo.
the world.

In reading the first line, *hana no iro wa*, elide the *o* sound of *no*, thus,—*hana n'iro wa*. *Seshi*, is the preterit form of *suru*, "to do." *Waga mi*, "my body,"="myself,"="I." *Yo*, "the world,"="this life." *Furu* associates the idea of the *furu*, "fall of rain,"—*naga ame* "long rain," (an idea played with by the poet in the word *nagame* "looking" or "gazing,")—with *furu* "to pass," which refers to "the passing" of one's life in the world.

EXPLANATORY NOTE. Komachi of Ono was a famous poet living in the middle of the ninth century, 834—880, A.D. She was famous as well for her beauty as for her poetic ability. In his prefare to the *Kokinshū* Tsurayuki (No. 35) said, "Ono no Komachi" shows "feeling in her poems, but little vigor. She is like a lovely woman who is suffering from ill-health."

This song carries a double meaning throughout. The poet associated her beauty with the color of a flower. As the latter perished under the "falling,"—*furu*,—of "long-rains," *naga ame*,—so her beauty has faded while she was "passing," —*furu*—through the world, "gazing upon,"—*nagame*,—or giving her time to, trifles.

METRICAL TRANSLATION :—

VANITY OF VANITIES.

Color of the flower
Has already passed away
While on trivial things
Vainly I have set my gaze,
In my journey through the world.

X.

SEMIMARU.

Kore ya kono
Yuku mo kaeru mo
Wakarete wa
Shiru mo shiranu mo
Ausaka no seki.

LITERAL TRANSLATION:—

Yuku mo kaeru mo	*wakarete*
(For those) either going or returning,	having
wa	*shiru*
been separated as for;	(for those) either
mo shiranu mo	*kore ya*
knowing or not knowing,	this truly,
kono *seki* *no*	*ausaka.*
this (here, is) the gate of	meeting-hill.

Ausaka is literally "meeting-hill" or "slope." The word is pronounced Ōsaka, which as pronounced may also mean "Great Hill."

EXPLANATORY NOTE. This poet, Semimaru (No. 5), living towards the end of the ninth century, was famous as a musician.

Just before reaching the city of Kyōto, on the Tōkaidō, the main thoroughfare of the east sea-provinces of Central Japan, one passes Ōsaka, an important place, because there the road leads over a low ridge, in a narrow defile, across the mountain-barrier that separates Kyōto and the eastern part of the empire. In ancient times an Imperial guard-house was located there. Past this barrier, travellers to and from Kyōto and the east and north must go. The poet Semimaru in his picture of the busy scene there, played upon the words *Ōsaka* "Great Hill," or "Slope," and *Ausaka*, (Ōsaka) "Hill of Meeting."

METRICAL TRANSLATION :—

AT THE OSAKA BARRIER.

Truly, this is where
Travellers who go or come
Over parting ways,—
Friends or strangers,—all must meet;
'Tis the gate of "Meeting Hill."

XI.

SANGI TAKAMURA.

Wada-no-hara
Yasoshima kakete
Kogi-idenu to
Hito ni wa tsuge-yo
Ama no tsuri-bune.

LITERAL TRANSLATION :—

Hara	*no*	*wada*	*kakete*
(O'er) the plain	of	the ocean,	towards
yasoshima			*kogi-*
the eighty (*i.e.* many) islands,			rowing
idenu	*to*	*ni*	*hito* *wa*
I go forth:	that,	to	men
	tsuri-bune	*no*	*ama*
(O!)	fishing boats	of the	fisher-women,
tsuge yo			
proclaim!			

Kakete from *kakeru* in the sense of "passing from one thing to another." The *tsuri-bune* are here personified and charged with a message to the home-folk and to mankind. *Yo* is an imperative exclamation.

EXPLANATORY NOTE. Ono no Takamura, was by office a Privy councillor (*Sangi*), and was also a noted scholar. He lived in the ninth century. Having at one time lost favor with the Court authorities by some supposed show of disrespect to the Emperor he was banished to the Oki islands. These lands are famous in Japan's traditions and history. Several historic personages have suffered banishment to them. They were to ancient navigators, "far away." Men of high degree considered dangerous to the state, were of course powerless there.

Takamura's poem is a pathetic legacy to his friends at Kyōto as he started upon his lonely journey to the solitude of the distant archipelago.

METRICAL TRANSLATION :—

AN EXILE'S FAREWELL.

O'er the wide, wide sea,
Towards its many distant isles,
Rowing I set forth.
This, to all the world proclaim,
O ye boats of fisher-folk !

XII.

SOJO HENJO.

Ama-tsu-kaze
Kumo no kayoiji
Fuki-toji yo
Otome no sugata
Shibashi todomen.

LITERAL TRANSLATION :—

Kaze-tsu-ama	*fuki*	*toji yo*
Winds of Heaven,	blowing	close

kayoiji	*no*	*kumo*	*todomen*
the thoroughfares	of	the clouds.	I would
	shibashi	*otome no sugata.*	
detain	a little while	these virgin forms.	

Tsu is here a genitive suffix. *Todomen* is read as a four-syllabled word.

EXPLANATORY NOTE. The Bishop (*Sōjō*) Henjō was of Imperial descent. During his early years he bore the name Yoshimune no Munesada. Upon the death (850 A.D.), of the Emperor Nimmyō, with whom he was in high favor and to whom he was much devoted, he took orders as a Buddhist priest. About sixteen years later, a short time before his death, he was made a bishop. Tsurayuki wrote of Bishop Henjō as a poet that, though a skilful versifier he lacked real feeling. "He excels in form, but substance is wanting. The emotion produced by his poetry is evanescent. I might liken him to one that should conceive an artificial passion for the mere painted semblance of a maiden."

It is said that the poet saw, at a court festival, called the *Toyo no Akari no Sechie*, "Feast of the Light of Plenty," given in connection with the first offering of rice to the gods and to the Emperor in autumn (*Niinama Matsuri*), a dance of some nobles' daughters. He was so charmed by the scene that he likened the young maidens to heavenly beings. As, according to ancient belief, the pathways of the celestial beings lie through an unclouded sky, he prayed the winds that they would close with clouds the ways to the heavenly home.

METRICAL TRANSLATION:—

ANGELS ON EARTH.

O ye Winds of Heaven!
In the paths among the clouds
Blow, and close the ways,
That we may these virgin forms
Yet a little while detain.

XIII.
YOZEI IN.

Tsukuba-ne no
Mine yori otsuru
Minano-gawa
Koi zo tsumorite
Fuchi to nari nuru.

LITERAL TRANSLATION:—

Minano-gawa	*otsuru*	*yori*
(Like) Minano river,	falling down	from
mine	*no*	*Tsukuba-ne*
the ridge	of	the peak of Tsukuba,
koi	*zo*	*tsumorite*
(so my) love		accumulating
to nari nuru		*fuchi.*
has become at last		a deep pool.

In, associated with the name of an Emperor, indicates abdication of sovereignty *Tsukuba-ne*, is a contraction of *Tsukuba*, the name of a mountain, and *mine* "peak." *Zo* indicates emphasis of the thought expressed. *Nari-nuru* is a poetic form of the suffix *nari* and expresses completion of action. *Nuru* is the contracted form of the adjective *inuru* "past" or "preceding," and indicates completed action.

EXPLANATORY NOTE. The retired Emperor (*In*) *Yōzei*, whose reign extended from 877 to 884 A.D, is credited with the authorship of this *tanka*.

The writer likened his love to the still, deep waters of the Minano river, that, from small and feeble beginnings, had at last become serene, strong and full in their flow.

METRICAL TRANSLATION:—

PERFECTED LOVE.

From Tsukuba's peak,
Falling waters have become
Mina's still, full flow:—
So my love has grown to be;—
Like the river's quiet deeps.

XIV.

KAWARA NO SADAIJIN.

Michinoku no
Shinobu mochizuri
Dare yue ni
Midare somenishi
Ware naranaku ni.

LITERAL TRANSLATION :—

Dare yue ni		*somenishi*
For whose sake		(have I) begun to be
midare		*shinobu*
disordered,		(like the) *shinobu*-fern
mochi zuri	*no*	*Michinoku*
figure-print	of	Michinoku (if
	ware	*nara*
not for yours ?)	I	am
naku ni.		
not (a man to change).		

Somenishi has the twofold meaning of "beginning," and of "dyeing,"—*someru* "to begin," or "to dye." The phrase can read, "beginning to be confused or bewildered," as a lover, or being "dyed with a confused pattern," as a fabric. *Shinobu*,—a kind of fern or grass, whose leaves are much tangled, or intricate in form, was in ancient times placed upon cloth and rubbed with a stone until the cloth was stained with its outlines. *Nara naku=naranu*, "am not."

EXPLANATORY NOTE. The name of this poet, is Minamoto Tōru. His death occurred in 949 A.D. His official title heads the *tanka*,—*Sadaijin* that of one of the highest officials of the Council of State,—the Minister of the Left,—residing in a part of the capital Kyōto, called Kawara.

The poem is understood largely by inference. In one of the parts of the province of Mutsu, Michinoku, printed-cloths

were made in old times. They were interesting from their odd tangle of lines, taken, as described above, from a kind of fern, or grass, grown there. The poet wished to remove any ground of suspicion of his loyalty from the mind of the woman he loved. Hence, a description of his bewildered, embarrassed, confused mind as lover, that he likened to a Michinoku *shinobu*-print; and his protestation that to his mistress only, who was the source of this confusion, he could not be other than faithful.

METRICAL TRANSLATION:—

A LOVER'S PROTEST.

Michinoku print
Of *shinobu's* tangled leaves!
For whose sake have I
Like confused begun to be?
Only yours! I can not change!

XV.

KOKO TENNO.

Kimi ga tame
Haru no no ni idete
Wakana tsumu
Waga koromode ni
Yuki wa furi-tsutsu.

LITERAL TRANSLATION:—

Kimi ga tame			*idete ni*
(For) thy sake			going forth into
no	*no*	*haru*	*tsumu*
the field	of	spring	to pluck

wakana	*yuki*	*wa*	*furi*
young green herbs;—the snow			falling
tsutsu	*ni*	*waga*	*koromode.*
meanwhile	upon	my	clothes-

ands (*i.e.* sleeves).

Read *ni-idete* as three, not four, syllables,—*ni'dete*. *Ga* is here a genitive sign, = "you of sake," = "your sake."

EXPLANATORY NOTE. The Emperor Kōkō reigned but three years,—885-887 A.D. He has been named "a sagacious monarch." He is said to have written these verses as descriptive of filial devotion,—of his love for his grandmother.

METRICAL TRANSLATION:—

FILIAL LOVE.

It is for thy sake
That I seek the fields in spring,
Gathering green herbs,
While my garment's hanging sleeves
Are with falling snow beflecked.

XVI.

CHUNAGON YUKIHIRA.

Tachi wakare
Inaba no yama no
Mine ni ofuru
Matsu to shi kikaba
Ima kaeri-kon.

LITERAL TRANSLATION:—

Tachi wakare			*kikaba shi to*
Being separated,			if I hear
matsu	*ofuru*	*ni*	*mine*
the pine-tree,	growing	upon	the peak

no	*yama*	*no*	*Inaba*
of	the mountain	of	Inaba,
	kaeri-kon	*ima.*	
	(I shall) come back	immediately.	

Tachi is an auxiliary prefix to *wakare*, and is here chiefly euphonic' *Inaba* is the name of a Japanese province but has also another meaning. "if I go." *Matsu* is a two-fold word. It may mean "a pine-tree," or "to wait;" much as the English word "pine" may mean a "pine tree" or "to pine," while waiting. *Shi* here has no other office than that of or aiding in producing euphony. *To* is the subordinating conjunction "that," introducing the assertion that follows. "The sound of the pine tree; *that*, should I hear," etc. *Kon* is two syllabled and is so read,—*ko-n*.

EXPLANATORY NOTE. Yukihara, an Imperial Privy Councillor (*Chūnagon*), died in 893 A.D. He was distinguished through service given to several of the Mikados during a long life. He was half-brother to Ariwara no Narihira *Ason*. His full name was Ariwara no Yukihara *Asón*. *Ason* was originally the family designation of the second of the eight chief families of ancient times. Later it became an honorary prefix to the names of court-officials above a certain rank.

Yukihira had been appointed governor of the province of Inaba. In this *tanka* he assured his loved one that if he should hear the sound of "the pine tree" in the land of Inaba, he would know thereby that she would be "waiting or pining" for him and he would return at once. The poem exhibits several characteristic plays upon words.

METRICAL TRANSLATION:—

PROMISE AT PARTING.

Though we parted be,
If on Mount Inaba's peak
I should hear the sound
Of the pine-trees growing there,
Back at once I'll make my way.

XVII.

ARIWARA NO NARIHIRA ASON.

Chihayaburu
Kami yo mo kikazu
Tatsuta gawa
Kara-kurenai ni
Mizu kukuru to wa.

LITERAL TRANSLATION :—

Kikazu			*mo*
I have not heard,			even (of the)
chihayaburu	*kami-yo*		
mighty	god-age,		such
	wa	*to*	*kukuru*
a thing	as (this),	that	binds
mizu	*ni*	*kara kurenai*	
water	with	Chinese deep-scarlet	
	Tatsuta gawa.		
color, (at)	Tatsuta river.		

Chihayaburu is probably derived from *ichi hayai*, "most early," or the "quickest," and *furu*, "manner," the whole word meaning "having the manner of swiftness or strength." It is a "pillow-word" for *kami*. As such it has not much more significance than the definite article. *Kara-kurenoi ni mizu kukuru*, indicates a kind of dyeing by which parts of the fabric are so bound up that when dipped in the dye they do not take the dye-stuff's color.

EXPLANATORY NOTE. The writer of this song, *Ason* Narihira, who lived between 825 and 880 A.D., was a man of princely birth, of distinguished culture and of notorious gallantries. He was exiled on account of his intimacy with the Empress. The *Ise Monogatari*, founded, it is said, in large part upon diaries left by Narihira, celebrates him in the adventures of a young court noble who is its central figure. But it is not necessary to assume that all the adventures ascribed to the hero ever happened. Literature at the time dealt

freely with fact. As a poet, Narihira was somewhat obscure and extremely concise, as the present *tanka* shows. Tsurayuki wrote of him, "he overflows with sentiment, but his language is deficient." He characterized Narihira's style as like "a closed flower that hath lost its color, but whose fragrance yet remaineth."

The river Tatta (*Tatsuta*), not far from Nara, near Hōryuji, is celebrated for its beauty, especially in autumn when the leaves of the maples growing along its banks change color. The poet recalled the lovely autumn scene there, likening it to cloth on whose blue back-ground exquisite scarlet-figures were outlined. Such loveliness had never been heard of, even in the splendid divine past.

METRICAL TRANSLATION:—

AUTUMN AT TATTA RIVER.

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red
Such as here in Tatta's stream.

XVIII.

FUJIWARA NO TOSHIYUKI ASON.

Suminoe no
Kishi ni yoru nami
Yoru sae ya
Yume no kayoiji
Hito me yokuran.

LITERAL TRANSLATION :—

Nami	*yoru*	*ni*	*kishi*	*no*
Waves	gather	upon	the coast	of
Sumi-no-e		*sae*	*ya*	*yoru*
Bay of Sumi !		Even		at night,
kayoiji		*no*		*yume*
in the thoroughfares		of		dreams,
yokuran	*hito-me.*			
(I) shall avoid	men's eyes.			

Sumi-no-e, is the ancient name given to Sumiyoshi Bay near Osaka. *Yokuran* is read as a four syllabled word.

EXPLANATORY NOTE. *Ason* Toshiyuki, the writer of this song, died at the early age of twenty seven (907 A.D.). He was an officer in the Imperial Guard.

The first two verses of the *tanka* are another illustration of "the preface" in Japanese poetry. *Yoru*, or "gathering," of the waves, seems to serve no other purpose than to prepare the way in sound for *yoru*, "night," a word on which the writer's theme turns. So anxious was the lover that his attachment should not become publicly known, that he declares he must avoid the eyes of men even in his visits to the beloved his dreams by night.

METRICAL TRANSLATION :—

SECRET LOVE.

Lo the gathered waves
On the shores of Sumi's bay !
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

XIX.

ISE.

Naniwagata
Mijikaki ashi no
Fushi no ma mo
Awade kono yo wo
Sugushite yo to ya.

LITERAL TRANSLATION:—

Sugushite yo		*kono*	*yo*	*wo*
Pass through		this	life,	
awade		*mo*	*ma*	
not meeting		even	for the space	
no	*fushi*	*no*	*mijikaki*	*ashi*
of	joint	of	short	reed
Naniwagata		*to*	*ya.*	
of Naniwa marsh?		— that,	do you say?	

Fushi no ma has the two-fold meaning of a "space of time," and of an "interspace in length." The word-play here turns upon this double sense. *Gata* = *kata*, "sea shore," "marsh."

EXPLANATORY NOTE. The Lady of Ise, prominent in the court of the Emperor Uda (888-897 A.D.); the Mikado's favorite; mother of a Prince, Katsura; an accomplished scholar and of most amiable personal qualities, was prominent about the year 890 A.D. Her father Tsugukage Fujiwara was governor of the province of Ise, whence came the name by which the daughter is known in literature.

Through the word-play of the song the writer reproached her lover with the question, "Do you ask me not to meet you again,—not even for a moment?"

METRICAL TRANSLATION :—

A LOVER'S REPROACH.

Even for a space,
Short as joint of tiny reed
From Naniwa's marsh,
We must never meet again
In this life? This, do you ask?

XX.

MOTOYOSHI SHINNO.

Wabinureba
Ima hata onaji
Naniwa naru
Mi wo tsukushite mo
Awanu to zo omou.

LITERAL TRANSLATION :—

Wabinureba	*ima*	*hata*
Since I am distressed,	now	moreover

onaji
(it is) the same (whatever happens).

awanu	*mo*	*tsukushite*
I will meet (you)	even (if)	destroying

mi	*wo*	*naru*	*Naniwa.*
my body		is in	Naniwa (bay).

Mi wo tsukushite = "destroying my body," or "taking my life." In this phrase is embodied also, *mi wo tsukushi i.e.*, "a tide-gauge." *Naru*, see No. 7.

EXPLANATORY NOTE. The writer of this *tanka* was the Prince (*Shinnō*) Motoyoshi, son of the Emperor Yōsei who reigned from 877 to 884 A.D.

Prince Motoyoshi was noted for his love-adventures. In the present song he gave utterance to a mood following the

exposure of a forbidden intimacy. It shows the recklessness of despair. Publicity had made his affaire about as bad as they could be. Further attempts at concealment were useless. Therefore, he resolved, he would meet his mistress. His life might be the penalty he would pay, but that mattered not. The word-play with *mi wo tsukushi* suggests both "the destruction of life," and "the tide-gauge" of the bay of Naniwa where death might be found.

METRICAL TRANSLATION :—

RESOLVE IN DESPAIR.

Now, in dire distress,
It is all the same to me!
So, then, let us meet
Even though it costs my life
In the Bay of Naniwa.

XXI.

SOSEI HOSHI.

Ima komu to
Iishi bakari ni
Nagazuki no
Ariake no tsuki
Wo machi-izuru kana.

LITERAL TRANSLATION :—

Bakari ni	*to*	*iishi*	*ima*
Only because	that	he said,	"In a
	komu		*machi-*
moment	I come,"		I have waited
izuru		*kana*	*tsuki*
(until) the coming out,		indeed!	of the moon

no	*ariake*	*no*	*nagazuki,*
of	day-break	of	the long month.

Ariake-no-tsuki, is "the moon shining the night through and remaining visible at day-break;" but here the writer probably refers to the moon as it appears, or rises, about day-break, *i.e.* on the twentieth or twenty-first day of the lunar month. *Nagazuki*, "long month," or as some say, an abbreviation for *ina-kari tsuki*, "rice-cutting month," was the month of the old Japanese calendar almost synchronous with the present October. *Machi-izuru* is read as four syllables not five, *mach'-izuru*. *Kana*, is an exclamation, = "indeed!" "in truth!" "alas!"

EXPLANATORY NOTE. The writer of this song, the Buddhist priest (*Hōshi*) Sosei, lived towards the end of the ninth century and was, as a layman, named Yoshimine no Hironobu. He is said to have been Bishop Henjō's son. Bishop Henjō was married before he took priestly orders.

The poet tells in his *tanka* of an all-night vigil he had made, awaiting the coming of the loved one, who had promised an immediate return.

METRICAL TRANSLATION:—

FAITHFUL WAITING.

Just because she said,
"In a moment I will come,"
I've awaited her
E'en until the moon of dawn,
In the long month, hath appeared.

XXII.

BUNYA NO YASUHIDE.

Fuku kara ni
Aki no kusaki no
Shi orureba
Mube yamakaze wo
Arashi to iwan.

LITERAL TRANSLATION :—

Kara ni fuku		*aki no*
As, by means of its blowing,		autumn's
kusaki no		*shiorureba*
grasses and trees		are hanging
	mube	*yama*
down broken,	fitting (is it),	mountain
kaze wo iuran	*arashi.*	
wind be called	"The Wild" (or "Fierce)."	

Kara ni=yue ni, "on account of." *Shiorureba*, is, according to some commentators, composed of *shi*, "branch," and *oru*, "to break." Others say that *shioru* is equivalent to *shibomi-oreru*, "fade and break off," and that "hang down bent," is the ancient meaning.

EXPLANATORY NOTE. Yasuhide of Bunya, a greatly celebrated writer, lived in the latter part of the ninth century. He has been criticized as giving to his verses more beauty of form than worth of content. Tsurayuki said of him,—"he is skilful in the use of words, but they match ill with his matter, as if a shopkeeper were to dress himself in fine silks." This *tanka* holds a graceful play upon the Japanese names of "a storm," *arashi*, and of *arashi* "wild," "fierce," "violent," "savage" actions.

METRICAL TRANSLATION :—

THE MOUNTAIN WIND.

Since 'tis by its breath
Autumn's leaves of grass and trees
Broken are and waste,
Men may to the mountain-wind
Fitly give the name, "The Wild."

XXIII.

OE NO CHISATO.

Tsuki mireba
Chiji ni mono koso
Kanashi kere
Waga mi hitotsu no
Aki ni wa aranedo.

LITERAL TRANSLATION:—

Mireba	*tsuki*	*chiji ni*
When I look (at)	the moon,	in myriad
	mono	*koso*	*kanashi kere*
ways	things,	indeed!	are sad;
	aranedo	*wa ni*	*aki*
	although it is not,	as concerns	the autumn,
no	*waga mi*	*hitotsu.*	
for	myself	alone.	

Read *aki ni wa* in the last verse as *aki n' wa.*

EXPLANATORY NOTE. Oe of Chisato, it is supposed, lived towards the end of the ninth century.

In this poem, much celebrated and often quoted in Japanese literature, the writer tried to tell of the loneliness and sadness that came to him with the autumn evenings;—yet, not for him only had the autumn come.

METRICAL TRANSLATION:—

THE SADNESS OF AUTUMN.

Gaze I at the moon,
Myriad things arise in thought,
And my thoughts are sad;—
Yet, 'tis not for me alone,
That the autumn time has come.

XXIV.

KAN KE.

Kono tabi wa
Musa mo tori-aezu
Tamuke yama
Momiji no nishiki
Kami no mani-mani.

LITERAL TRANSLATION:—

Wa	*kono*	*tabi*	*tori-aezu*	*mo*
As for	this	time,	I had not	even
		nusa		*mani-mani*
time to bring		nusa, (here are)		at the plea-
	no	*kami*	*nishiki*	*no*
sure	of	the gods,	brocades	of
momiji		*Tamuke yama.*		
the red leaves		of "The Mount of Offering."		

Nusa were, in ancient times, strips of silk, or cloth, in five colors, white, yellow, purple, green and black, that were scattered in front of a god's shrine, or placed there bound to wands of sacred wood, as an accompaniment to a petition for divine favor. *Tamuke yama* is the name of a mountain near Nara. The word *Tamuke* is a derivative of *tamuke*, "the offer of any thing to a god," or "to the spirit of one dead,"—'the action of stretching out the hands in supplication;' hence *Tamuke yama*, "Mount of Offering." *Mani-mani* is from *mama ni*, "according to one's choice or pleasure." *Tori-aezu* is be read *tor'aezu* in order to give proper metre to the line.

EXPLANATORY NOTE. Kan Ke—"the House of Kan,"—was a name of Sugawara of Michizane, a man of distinction and of many accomplishments in art, literature and statecraft. He lived during the latter part of the ninth and in the first part of the tenth centuries. He died in 903 A.D. at the age of fifty-nine, while serving as a minor officer in the administration of Kyūshū, to which post he had been degraded as the result of an intrigue against him, when he held one of the highest Imperial offices, that of "Minister of the Right"

(*Udaijin*). After his death he was deified as *Tenjin Sama* and worshipped as "the God of Learning and Calligraphy." The chief temple dedicated to *Tenjin Sama* is located at Dazaifu, in north-western Kyūshū, the place of Michizane's exile, and the ancient seat of the government of the island.

This poem was composed, so it is said, at a time when Michizane attended the Mikado on an excursion to *Tamuke yama*. It was not proper that a subject should make an offering of his own on such an occasion. Therefore, let the god, should he be so pleased, accept from him, instead of the absent *nusa*, the brocades of scarlet leaves then lying upon the mountain.

METRICAL TRANSLATION :—

ON TAMUKE YAMA.

At the present time,
Since no offering I could bring,
Lo, Mount Tamuke!
Here are brocades of red leaves,
At the pleasure of the god.

XXV.

SANJO UDAIJIN.

Na ni shi owaba
Ausaka yama no
Sane kazura
Hito ni shirarede
Kuru yoshi mo gana.

LITERAL TRANSLATION :—

Sane-kazura	*no*	*Ausaka*
(If) the creeping vine	of	"Meeting-Hill

yama	*owaba*	*shi ni*
mountain,"	really accords	with its
na	*mo kana yoshi*	*kuru*
name,	is there not some means	to come
		shirarede
(or draw it in to thee)		without (the act) be-
	ni	*hito.*
coming known	to	men?

Ausaka is both the Osaka Hill and a "Meeting-Hill" (No. 10.). *Sanekazura* is a creeping vine, that grows on Mount Osaka, and at many other places. It is here located on Mount Ōsaka simply for the sake of the word-play thereby made possible. *Kuru*, means both "to come," and "to draw in," as a rope, "hand over hand." *Yoshi* is "way," "means," "opportunity," "chance." *Na* is here an emphatic expletive. *Ga=ka*, —interrogative sign. Read *shi owaba* as *sh'owaba*.

EXPLANATORY NOTE. The writer of this *tanka* Fujiwara no Sadakata, *Udaijin*, or "Minister of the Right" under the Mikado Daigo, and dwelling in Sanjō, the third great thoroughfare of Kyōto, lived in the early part of the tenth century. He died in 932 A.D.

This poem depends for its interpretation almost wholly upon the suggestions of its word-plays. The lover pleads with his mistress to continue her secret visits to him. If it be really true that the creeping vine is from the "Hill of Meeting," is there not some means by which to draw it hand over hand secretly to its very end, that is, to the place (or time) of meeting?—in other words, "Can you not manage in some way secretly still to come to me?"

METRICAL TRANSLATION:—

FOR SECRET TRYST.

If thy name be true,
Trailing vine of "Meeting Hill,"
Is there not some way,
Whereby, without ken of men,
I can draw thee to my side?

XXVI.

TEISHIN KO.

Ogura yama
Mine no momiji-ba
Kokoro araba
Ima hito-tabi no
Miyuki matanan.

LITERAL TRANSLATION :—

Momiji-ba		*no*	*mine*
(If) the maple leaves		of	the peak
no	*Ogura yama*	*araba*	*kokoro*
of	Mount Ogura	have	heart
	hito tabi	*ima*	*no*
(or minds),	one time	more	of
miyuki		*matanan.*	
Imperial visit		they will wish to await.	

Read *kokoro* as *kok'ro*. In *matanan*, the *nan* is expressive of "wish" or "desire." *Machi nan* is an equivalent for "desirous of waiting." *Nan* is read as two syllables, *na-n*.

EXPLANATORY NOTE. Lord (*Kō*) Teishin is the posthumous name of the Imperial chief Minister of State, Fujiwara no Tadahira, who with his two sons occupied the three highest offices of the state at the same time, thus greatly strengthening the power of their family as the Imperial power began to decline. He died about 936 A.D.

The Mikado Uda, after his abdication and his becoming *Ho-o*, "an Imperial devotee of religion," had visited Mt. Ogura in the autumn time when the variegated foliage greatly beautified the landscape. It is a tradition that he ordered the poet to recommend to his son, the reigning Emperor Daigo, a visit to the beautiful scene. This *tanka* is the poet's invitation to his august sovereign to make the journey.

METRICAL TRANSLATION :—

THE MAPLES OF MOUNT OGURA.

If the maple leaves
On the ridge of Ogura
Have the gift of mind,
They will longingly await
One more august pilgrimage.

XXVII.

CHUNAGON KANESUKE.

Mika no hara
Wakite nagaruru
Izumi gawa
Itsu miki tote ka
Koishi-karuran.

LITERAL TRANSLATION :—

Ka	*koishi-karuran*
Why	do I so fondly think of (her)?
itsu miki	*tote*
When have I seen (her)?	that saying.
Izumi gawa	*wakite nagaruru*
The river Izumi	gushing forth, running
Mika no hara.	
over Mika's plain.	

Izumi, "a spring of water," and *itsu mi*, "when see," make the chief word-play of this *tanka*.

EXPLANATORY NOTE. The Imperial Privy Councillor (*Chūnagon*) Kanesuke Fujiwara lived at the beginning of the tenth century.

In this poem he makes rather a subtle play with words. In the first three lines he speaks of the "gushing forth," and

"running abroad," of the Izumi river, and then turns to his special purpose, the query—"When did I see?—(*itsu miki*), or, was it only from rumor spread abroad, that I came to long for her of whom I think"? The words *mika*, "see?" and *Izumi ga* (or *ka*) "when see?" and *itsu miki tote ka*, "when did I see?"—("I do not remember;")—are all suggestive of the writer's uncertainty as to the cause of his fondness.

METRICAL TRANSLATION:—

A LOVER'S QUESTION.

Over Mika's plain,
Gushing forth and flowing free,
Is Izumi's stream.
I know not if e'er we met:
Why, then, do I long for her?

XXVIII.

MINAMOTO NO MUNEYUKI ASON.

Yamazato wa
Fuyu zo sabishisa
Masari keru
Hito-me mo kusa mo
Karenu to omoeba.

LITERAL TRANSLATION:—

Wa yamazato		*sabishisa*
As for a mountain village,		loneliness
zo fuyu	*masari keru*	*hito-me*
in winter	has increased, (as)	human eyes,
mo	*kusa mo*	*karenu*
and also	grasses,	have disappeared:—
to	*omoeba.*	
that,	when I think of it, (is true).	

Karenu = "withered away," anciently "to separate," as, "to avert one's eyes from anything." It is equivalent to both "the absence of visitors," and "the withering away of vegetation." The last line should read *karen' to omoeba*, to make the measure of the *tanka*.

EXPLANATORY NOTE. *Ason* Muneyuki Minamoto lived during the first half of the tenth century.

In this song, the writer tells of how lonely a mountain village becomes in winter, when both its enlivening elements, the summer guests and its verdure, have disappeared and withered away.

METRICAL TRANSLATION:—

A MOUNTAIN VILLAGE IN WINTER.

Winter loneliness
In a mountain hamlet grows
Only deeper, when
Guests are gone, and leaves and grass
Withered are;—so runs my thought.

XXIX.

OSHIKOCHI NO MITSUNE.

Kokoro-ate ni
Orabaya oran
Hatsu-shimo no
Oki madowaseru
Shiragiku no hana.

LITERAL TRANSLATION:—

Orabaya	*kokoro-ate*
If I wish to pluck it,	by guess
oran	*shiragiku no*
it may be plucked,—	the white chry-

hana		*oki mado-*
santhemum flower		placed under
waseru	*wo*	*hatsu shimo.*
the delusion	of	the first frost.

Kokoro-ate "a heart-hit," "conjecture," "guess." *Oki-madowaseru*, "putting on deception." *Hatsu-shimo*, "first," or "autumnal, frosts." Read *kokoro ate ni* as *kok'ro ate ni*. Read *oran* as three syllables *o-ra-n*.

EXPLANATORY NOTE. This *tanka* was composed by Ōshikōchi no Mitsune, distinguished as one of the compilers of the *Kokinshū*. He lived at about the beginning of the tenth century.

The poem has been variously interpreted. One commentator gives this as its meaning;—it is impossible to judge on account of an accumulation of frost, which flower is the white chrysanthemum among many chrysanthemum flowers. Perhaps one might, by a guess, pluck one, but only by chance. Another critic thinks the writer intended to say, that under so great an accumulation of frost one could not, except by chance, distinguish flower from frost. Yet another critic says, the scene of intermingled flowers and frost is so lovely that the poet could not bear to destroy its beauty by plucking the flowers.

METRICAL TRANSLATION:—

THE FROST'S MAGIC.

If it were my wish
White chrysanthemum to cull;—
Puzzled by the frost
Of the early autumn time,
I perchance might pluck the flower.

XXX.

MIBU NO TADAMINE.

Ariake no
Tsurenaku mieshi
Wakare yori
Aka-tsuki bakari
Uki mono wa nashi.

LITERAL TRANSLATION:—

Yori wakare	*mieshi*
Since parting (from her),	(she) looking
tsurenaku	*arìake no*
cold and unfeeling,	(like) the moon
	wa nashi
appearing at day-break,	there is no
uki *monò*	*bakari*
disagreeable thing,	so much so, as
aka-tsuki.	
the day-break.	

Ariake,—the moon that shines at and after day-break, is spoken of as "cold and unfeeling," because it shines on as though unmindful of, or indifferent to, the coming of the day. *Bakari* is is equivalent here to *kodo*, *dake*, etc. and is quantitative,—"as much as."

EXPLANATORY NOTE. The writer of this song *Mibu* (*Nibu*) *no Tadamine* died, so it is said, in 965 A.D, at the age of ninety-nine years.

This poem, is illustrative of the best of Japanese versification, both in form and in content. Its motive is to express how deeply the lover felt the coldness and indifference shown him by his mistress.

METRICAL TRANSLATION :—

LOVE'S CRUELTY.

Like the morning moon,
Cold, unpitying was my love.
Since that parting hour,
Nothing I dislike so much
As the breaking light of day.

XXXI.

SAKANOUE NO KORENORI.

Asaborake
Ariake no tsuki to
Miru made ni
Yoshino no sato ni
Fureru shirayuki.

LITERAL TRANSLATION :—

Shirayuki	*fureru ni*
The white snow	falling upon
sato no Yoshino	*to* *miru*
the village of Yoshino,	that I see
made	*tsuki*
much as (if it were)	the moon (light)
no ariake	*asaborake.*
of the morning moon,	at day-break.

Asaborake, is equal to *asa*, "morning" and *hirake* "opening," *i. e.* "day-break." "*Yoshino*, is a mountain village, much celebrated for the beauty of its situation and its masses of cherry bloom in the spring.

EXPLANATORY NOTE. But little is known of this poet, Korenori Sakanoue, who lived at some time during the tenth century.

The writer composed this song, it is said, when, during a journey in Yamato, he saw snow falling upon Yoshino. His fancy was that the snow-fall made the landscape look as though it were lightened by the pale shining of the moon at dawn, or by light obscured in mist, or haze.

METRICAL TRANSLATION :—

SNOW FALL AT YOSHINO.

At the break of day,
Just as though the morning moon
Lightened the dim scene,
Yoshino's fair hamlet lay
In a haze of falling snow.

XXXII.

HARUMICHI NO TSURAKI.

Yamagawa ni
Kaze no kaketaru
Shigarami wa
Nagare no aenu
Momiji narikeri.

LITERAL TRANSLATION :—

Wa shigarami
As for the pile and wicker bankbarrier,

kaketaru *no kaze*
laid along by the wind

ni *yamagawa* *nari keri*
in the mountain stream, it is only

momiji *aenu mo*
red maple-leaves, that can not

nagare.
flow away.

EXPLANATORY NOTE. Tsuraki Harumichi flourished about the beginning of the tenth century.

The poem embodies a dainty conceit about a drift of scarlet autumn-leaves blown against the bank of a stream and kept there, as though they were a *kaketaru*,—a row of the piling, (common in Japan), that is bound together by enwoven willows, or bamboos, and placed along a stream's bank for its protection.

METRICAL TRANSLATION :—

A FANCY IN AUTUMN.

In a mountain stream,
Builded by the busy wind,
Is a wattled-barrier drawn.
Yet it is but maple leaves
Powerless to flow away.

XXXIII.

KI NO TOMONORI.

Hisakata no
Hikari nodokeki
Haru no hi ni
Shizu-kokoro naku
Hana no chiruran.

LITERAL TRANSLATION :—

Ni hi no haru — *hisakata no*
In the days of spring, (when) — long-enduring
hikari — *nodokeki* — *naku*
light — is cheering; (why), — without
shizu-kokoro — *hana*
quiet mind (*i.e.* impatiently), (do) — flowers
chiruran.
scatter?

Hisakata no is a "pillow-word" applied to "heaven," and to celestial objects. There is no general agreement among commentators as to the derivation of this word. It is supposed to be a contraction of *hi no sasu kata*, "the side on which the sun shines." It is derived also from *hisago no katashi no*, "having the form of a gourd," though why so derived it is difficult to explain. An explanation offered is, that in the beginning, the universe existed as a great plastic sphere, which in time began to take shape as two spheres, having, at length, the form of a *gourd*, or of the figure 8. At last these two spheres separated, the upper one becoming the sun, the lower one, itself finally dividing, becoming the moon and the earth. According to this explanation the heavens might naturally be spoken of as "gourd shaped." By others *hisakata* is defined as "long duration," "everlasting," "eternal." *Chirwan* is read as a four syllabled word, *chi-ru-ra-n*.

EXPLANATORY NOTE. Tomonori Ki, nephew of Tsurayuki and collaborator with him in the compilation of the *Kokinshū*, "Ancient and Modern Songs," died early in the tenth century.

In this *tanka* the poet wonders why the cherry-flowers so speedily perish in the cheerful, quiet days of spring.

METRICAL TRANSLATION:—

THE FLEETING LIFE OF FLOWERS.

In the cheerful light
Of the ever-shining Sun,
In the days of spring;—
Why, with ceaseless, restless haste
Falls the cherry's new-blown bloom?

XXXIV.

FUJIWARA NO OKIKAZE.

Tare wo ka mo
Shiru-hito ni sen
Takasago no
Matsu mo mukashi no
Tomo naranaku ni.

LITERAL TRANSLATION :—

Tare wo ka mo	*sen*	*ni*
Whom	shall I have	of
shiru-hito		*mo*
known-persons (*i.e.* friends) ?		while even
matsu no Takasago		*naranaku ni*
the pines of Takasago		are not
tomo	*no*	*mukashi.*
companions	of (my)	old times.

Read *sen* of the second verse as two syllables,—*se-n.*

EXPLANATORY NOTE. Okikaze Fujiwara flourished in the first quarter of the tenth century, and was in 911 A.D. in office in the province of Sagami.

One of the symbols of old age, in frequent use in Japanese literature, is two pine-trees near Takasago on the sea-coast west of Kobe, in the province of Harima. They are personified as a man and a woman, and are known as *Aioi-no-Matsu*, "the growing old together pines." But in Motokiyo's *No no Utai* "Takasago" (1455 A.D.), one old fir tree at Takasago and another at Suminoye near Osaka are thus designated. The "old man" of this *No* poem, says, "Whom can I take to be my friend ? Except the fir-tree of Takasago, my ancient comrade, there is none to converse with me of the bygone days. So I make my own heart my companion, and thus give utterance to my thoughts."

In this song, it is supposed, that the poet intended to tell of the solitude of old age, as though he would say,—"My age is far advanced. The friends of my life have all passed away. Whom can I regard as friends remaining ? The old pine-trees of Takasago have lived during my life and they are associated with men as representing old age. Yet, they never were, and cannot be, friends with whom one can commune. In truth, I am absolutely friendless so far as true friends, or friends of many years, are concerned."

METRICAL TRANSLATION:—

SOLITUDE IN OLD AGE.

Whom then are there now,
In my age so far advanced,
I can hold as friends?
Even Takasago's pines
Are no friends of former days.

XXXV.

KI NO TSURAYUKI.

Hito wa iza
Kokoro mo shirazu
Furusato wa
Hana zo mukashi no
Ka ni nioi-keru.

LITERAL TRANSLATION:—

Iza	*wa*	*hito kokoro*
No, indeed!	as for	the human mind
mo shirazu		*wa*
it can not be known,		but so far
furusato		
as concerns my native village,		
hana		*zo nioi-keru*
the flowers		are emitting odor,
ni ka	*no*	*mukashi.*
with the fragrance	of	old times.

Iza, is an exclamation of denial, "not so"! *Zo* is used to emphasise the poet's assertion about the flowers of his native place.

EXPLANATORY NOTE. Tsurayuki Ki was a member of a noble family of Imperial descent. He died in 946 A. D. sixty-four years old. During his career he held many prominent

positions in official life and was distinguished for his rank in literature. In prose he left two works that are classics of the Japanese language,—his record of a homeward journey from Tosa when he was recalled from his governor-ship there,—the *Tosa Nikki* (" Tosa Diary "), 935 A. D., and his preface to the *Kokinshū* (" Ancient and Modern Poems "). He was the chief compiler of the *Kokinshū*; appointed to this work by the Emperor Daigo in 905 A. D., having for his assistants Ōshikōchi no Mitsune (No. 29), Mibu (Nibu) no Tadamine (No. 30), and Ki no Tomonori (No. 33). In the *Kokinshū*, " the best pieces that had been produced during the previous one hundred and fifty years " were to be gathered and treasured. It was completed in 922 A. D. Its twenty volumes contain about eleven hundred poems nearly all of which, are *tanka*.

A story told of Tsurayuki relates, that he once went to see a friend after a long absence. His friend upon meeting him jestingly asked him, how it was that he could so easily find his way to the house. Seeing a plum-tree at the gate of the house, in full bloom, Tsurayuki broke a spray of flowers from it, and handing it to his friend, extemporised the present *tanka*, intending thereby to reply, that whatever might have happened in his friend's mind or heart in absence, himself, at least, was as constant as this fragrant flower-tree, in its blooming each spring.

METRICAL TRANSLATION :—

CONSTANCY IN FRIENDSHIP.

No! no! As for man,
How his heart is none can tell.
But the plum's sweet flower
In my birthplace, as of yore,
Still emits the same perfume.

XXXVI.

KIYOWARA NO FUKAYABU.

Natsu no yo wa
Mada yoi nagara
Akenuru wo
Kumo wo izuko ni
Tsuki yadoruran.

LITERAL TRANSLATION :—

Wa	*yo*	*no*	*natsu*
As for the night		of	summer,
nagara	*made*	*yoi*	*akenuru wo*
while (it is)	yet	the evening,	it dawns.
ni	*izuko*		*no*
In	what part (*i.e.* where)		of
kumo		*tsuki*	*yadoruran.*
the clouds (does)		the moon	find a

place to rest ?

In the phrase *akenuru wo*,—*wo* is emphatic and marks a pause.

EXPLANATORY NOTE. Nothing of special value is known of the writer of this *tanka*, Fukayabu Kiyowara.

The meaning of the poem is,—the summer's night, of which the poet sang, seemed to him so short that, while he imagined it yet the evening, the next day's dawn had appeared. But in so short a night what had become of the moon ? It could not have crossed the sky. It must then have found a hiding place among the clouds !—This is a characteristic Japanese poetic conceit.

METRICAL TRANSLATION :—

A SUMMER NIGHT'S FANCY.

In the summer night,
While the evening still seems here,

Lo! the dawn has come.
In what region ofthe clouds
Has the wandering moon found place?

XXXVII.

BUNYA NO ASAYASU.

Shira-tsuyu ni
Kaze no fukishiku
Aki no no wa
Tsuranuki-tomenu
Tama zo chirikeru.

LITERAL TRANSLATION:—

Wa no	*no*		*aki*
As for the field	of		autumn,
fukishiku	*no*	*kaze*	*ni*
(by the) strong blowing	of	the wind	upon
shira-tsuyu		*tsuranuki-tomenu*	
the white dew,		the strung-unfixed	
tama	*zo chirikeru.*		
beads	are scattered about.		

Tsuranuki-tomenu, "not fixed by boring and stringing," as beads upon threads.

EXPLANATORY NOTE. Asayasu of Bunya lived at the close of the ninth century. He was the son of Yasuhide no Bunya, writer of *tanka* No. 22.

The poem composed, it is said, at the request of the Emperor Daigo, 900 A.D., embodies a delicate, beautiful fancy; the likening of dewdrops to gems.

METRICAL TRANSLATION:—

SCATTERED GEMS.

In the autumn fields,
When the heedless wind blows by
O'er the pure-white dew,
How the myriad, unstrung gems
Everywhere are scattered round!

XXXVIII.

UKON.

Wasuraruru
Mi woba omowazu
Chikaiteshi
Hito no inochi no
Oshiku mo aru kana.

LITERAL TRANSLATION:—

Wasuraruru				*woba mi*
Being forgotten,				for myself
omowazu				*oshiki mo aru*
(I do) not care.				It is pitiable—isn't
kana	*no*	*inochi*	*no*	*hito*
it?—(on account)	of	the life	of	the man
chikaiteshi.				
having made a vow.				

Read *oshiku* as *osh'ku*.

EXPLANATORY NOTE. Lady UKON, of whom but little is known, gave expression in this *tanka* to the devotion of self-forgetting love. A lover had vowed eternal fidelity. He had invoked upon himself divine punishment should he prove faithless to his vow. The woman was deserted in the course of time, but in her grief she suffered more through the fear that her

recreant lover would die under the outraged justice of the gods, than through the pain caused by the wrong done to her.

METRICAL TRANSLATION :—

LOVE'S SOLICITUDE.

Though forgotten now,
For myself I do not care.
He, by oath, was pledged ;—
And his life, who is forsworn,
That is, ah ! so pitiful.

XXXIX.

SANGI HITOSHI.

Asajifu no
Ono no shinowara
Shinoburedo
Amarite nado ka
Hito no koishiki.

LITERAL TRANSLATION :—

Shinowara no		*ono*	*no*
The small-bamboo plain's		field	of
asajifu		*shinoburedo*	
thick-growing rushes !		Though I bear	
	nado ka	*amarite*	
it with patience,	why is it	too much	
		koishiki	*no hito.*
(to bear),	the keeping one in thought with love ?		

Asajifu is "a clump of *chigaya* and other plants growing in profusion together." *Ji* is *chi* with the *nigori*. It is an abbreviation for *chigaya*, a sort of small rush. The first two lines of the poem form a "preface," whose sole purpose seems to be a euphonic preparation, by use of the word *shino* in *shinowara*, for the expression *shinoburedo*.

EXPLANATORY NOTE. Very little is known of the Privy State Councillor (*Sangi*) Hitoshi. He lived at some time in the course of the tenth century.

The poet wonders why it is, that, while he seeks to bear with patience, or to control, the love that has taken possession of him, he is yet powerless to do so. With characteristic Japanese fancy he thinks of a field that "bears" rushes, and with that fancy writes of how he "*bears*" his overpowering love.

METRICAL TRANSLATION:—

LOVE IS LORD.

Bamboo-growing plain,
With a small-field bearing reeds!
Though I bear my lot,
Why is it too much to bear?—
Why do I still love her so?

XL.

TAIRA NO KANEMORI.

Shinoburedo
Iro ni ide ni keri
Waga koi wa
Mono ya omou to
Hito no tou made.

LITERAL TRANSLATION:—

Wa waga koi		*shinoburedo*
As for my love,		though I conceal it,
ni iro		*keri ni ide*
in my color (*i.e.* face)		it has appeared;
made	*lo*	*hito no tou*
so much so	that	he asks,

omou mono ya.
"Are you thinking of something?"

Shinoburedo here has the meaning of "concealment," rather than of "patient endurance." In the second verse read *ni ide* as *n'ide*.

EXPLANATORY NOTE. Kanemori of Taira lived in the middle of the tenth century.

In this *tanka* the poet tells of the futility of attempts to conceal one's love. According to a Japanese proverb, "Smoke and love can not be concealed."

METRICAL TRANSLATION:—

LOVE'S SELF-BETRAYAL.

Though I would conceal,
In my face it yet appears,—
My fond, secret love:—
So much that he asks of me,
"Does not something trouble you?"

XLI.

MIBU NO TADAMI.

Koi su tefu
Waga na wa madaki
Tachi ni keri
Hito shirezu koso
Omoi-someshi ga.

LITERAL TRANSLATION:—

Tefu koi su
The saying that I am in love;—

waga na wa		*madaki*
(for that) my name		already
tachi ni keri	*ga*	*omoi-*
has gone abroad,	although	I began
someshi	*hito shirezu koso.*	
to love	no one knowing it.	

Su is an abbreviated form of the auxiliary verb *suru*, "to do." *Koso* is an emphatic particle. *Madaki* is an adverb, "before daylight," or "already." It is used especially in poetry.

EXPLANATORY NOTE. Tadami of Mibu, son of Tadamine one of the compilers of the *Kokinshū*, lived in the tenth century.

The theme of this *tanka* is very like that of the song just preceding.

METRICAL TRANSLATION :—

LOVE, A TELL TALE.

Though, indeed, I love;
Yet, the rumour of my love
Had gone far and wide,
When no man, ere then, could know
That I had begun to love.

XLII.

KIYOWARA NO MOTOSUKE.

Chigiriki na
Katami ni sode wo
Shibori tsutsu
Sue-no-matsu yama
Nami kosaji to wa.

LITERAL TRANSLATION :—

Chigiriki na	*katami ni*
(We) have, indeed, sworn	mutually,
shibori tsutsu	*sode wo*
while wringing (our)	sleeves, — (that)
nami	*kosaji to wa*
the waves	shall not cross over

yama *Sue-no-matsu.*
the "Mount of the Pines of Sue."

Chigiriki na is made emphatic and explanatory by *na*;—"Have we not indeed, sworn!" *Chigiri* is a contraction of *te-nigiru* "to grasp hands," a term used in later times only between lovers.

In Mutsu, in Northern Japan is a ridge called *Sue-no-matsu yama*, with which this song is associated.

EXPLANATORY NOTE. Motosuke of Kiyowara lived towards the close of the tenth century.

The poem refers to on older one preserved in the *Kokinshū*;—

Kimi wo okite
Adashi gokoro wo
Waga motaba
Sue-no-matsu yamu
Nami mo koenan.

"The waves shall cross over Mount Sue-no-matsu if I shall ever love any other one than you." Oh, "Our love shall continue unchanged so long as the waves do not flow over Mount Sue-no-matsu."

The writer, it is supposed, wrote this song for a friend, in reference to one whom this friend loved but whose affection had failed.

METRICAL TRANSLATION:—

LOVE'S REPROACH.

Have we not been pledged
By the wringing of our sleeves,—
Each for each in turn,—
That o'er Sue's Mount of Pines
Ocean's waves shall never pass?

XLIII.

CHUNAGON ATSUTADA.

Aimite no
Nochi no kokoro ni
Kurabureba
Mukashi wa mono wo
Omowazari keri.

LITERAL TRANSLATION:—

Kurabureba		*ni*	*kokoro*
When I compare (it)		with	the feeling
no nochi	*no*		*aimite*
of the after time	of		my having met her,

wa mukashi
as for (the feeling of) the old time,

omowazari keri mono wo.
I did not (then) trouble about things at all.

Omowa preceded by *mono* has the meaning of "thoughtful," "full of care," "concerned." *Zaru* equals *zu-aru*," not to be." Its negative suffix to verbs.

EXPLANATORY NOTE. Very little is known of this writer, the Imperial State Adviser Atsutada of the Fujiwara family. He died, it is said, in 943 A. D.

The poem tells of how his love was intensified after he had once met his mistress. Compared with the passion then aroused, the feelings of former days were as though they had been nothing.

METRICAL TRANSLATION:—

LOVE AFLAME.

Having met my love,
Afterwards my passion was,
When I measured it
With the feeling of the past,
As, if then, I had not loved.

XLIV.

CHUNAGON ASATADA.

Au koto no
Taete shi nakuba
Naka-naka ni
Hito wo mo mi wo mo
Urami zaramashi.

LITERAL TRANSLATION:—

Nakuba taete shi	*aukoto*
If there were not at all	any meeting
no	*naka-naka ni*
with her,	then, on the contrary, (or
	urami zaramashi
in the end,)	I should not find fault
mo hito wo	*mo mi wo.*
either concerning her,	or concerning myself.

Shi is merely euphonic. *Taete* is here "quite," "entirely;" with the negative *nakuba*, it means "not at all." *Naka-naka ni*, is ordinarily "contrary to," or "beyond expectation." Here it has the force of "on the contrary," or "in the end."

EXPLANATORY NOTE. The writer of this *tanka*, the State Adviser Asatada, was the son, it is said, of the "Minister of the Right (*Udaijin*), Sadakata no Fujiwara, "*Sanjō*," under the Emperor Daigo, in the first half of the tenth century. It is supposed that his death took place in 961 A. D.

The song may be interpreted as a general reflection upon the untroubled mood of the recluse, or, better probably, as praise of the fancied mental peace that would follow complete separation from an uncertain, or fickle, lover.—It is delightful to meet with her, but if I could not meet with her at all, in the end I should not have either her heartlessness, or my own loneliness, to lament.

METRICAL TRANSLATION:—

LOVE'S UNCERTAINTY.

If a trysting time
There should never be at all,
I should not complain
For myself (oft left forlorn),
Or of her (in heartless mood).

XLV.

KENTOKU KO.

Aware to mo
Iu beki hito wa
Omohoede
Mi no itazura ni
Narinu beki kana.

LITERAL TRANSLATION:—

Omohoede	*iu beki*	*hito*	*wa*
Not believing	that there	is one who will say,	
		aware	*to mo*
		"Pitiable!"	
mi no itazura ni		*narinu beki*	
(by) my own folly		I shall become (nothing),	
kana.			
alas!			

Omohoede is from *omohoeru*, =*omou* "to think"; *de* is a negative particle. *Beki* is an auxiliary adjective with the sense of probability, "may,"—of duty, "should,"—of contingency, "would,"—or of possibility "could"—etc.; *iu beki hito* "one who would say." *Itazura ni naru* is a poetic expression for "to die of love,—of disappointed affection."

EXPLANATORY NOTE. Lord (*Kō*) Kentoku lived in the latter part of the tenth century. It is said that he died in 972 A.D. The present name was posthumous; his real name having been Koretada Fujiwara.

The poem is thus interpreted by some commentators;—"I do not care for the woman who would pity me, but I am about to die for one who does not love me." Others, more correctly probably, take the verses to mean, "You do not love me, the man you ought to love, and therefore I am dying!" It is said that the writer addressed the *tanka* to one whose love had failed him, and who had then avoided meeting him. The poem is praised as being very beautiful in form and as charged with only tender reproach.

METRICAL TRANSLATION:—

LOVE IN DESPAIR.

Sure that there is none
Who will speak a pitying word,
I shall pass away.
Ah! my death shall only be
My own folly's (fitting end).

XLVI.

SONE NO YOSHITADA.

Yura no to wo
Wataru funabito
Kaji wo tae
Yukue mo shiranu
Koi no michi kana.

LITERAL TRANSLATION:—

Funabito		*tae kaji wo*	
(Like) the sailor		having lost his rudder	
wataru to wo	*no*	*Yura*	*mo*
crossing the strait	of	Yura,	even
yukue		*michi no koi*	
the way to the end,		in the path of love,	
shiranu		*kana.*	
is unknown (to me),		alas!	

Tae for *taete*, is from *taeru* "to make an end of," "to become extinct," "to lose." *Yukue*, "the place whither anything goes," "has gone," = "goal," or "destination." *Kana*,—a particle having exclamatory force. It usually expresses "wonder," "surprise" or "lament," and is placed at the end of the sentence.

EXPLANATORY NOTE. Nothing in particular is known of the writer of this *tanka*, Yoshitada of Sone. He lived in the tenth century.

The poet laments the difficulty he finds in making "the course of his true love run smooth" and sure.

METRICAL TRANSLATION :—

LOVE IN PERPLEXITY.

Like a mariner
Sailing over Yura's strait
With his rudder gone,—
Whither, o'er the deep of love,
Lies the goal, I do not know.

XLVII.

EIKEI HOSHI.

Yae-mugura
Shigereru yado no
Sabishiki ni
Hito koso miene
Aki wa ki ni keri.

LITERAL TRANSLATION :—

Ni sabishiki	*no*	*yado*	*shigereru*
To the loneliness	of	the cottage,	over-
	yae		*mugura*
grown with	eigh -fold (*i.e.* many)		hop-vines,
aki		*wa*	*ki ni keri*
autumn			has come

hito koso miene.
although man indeed is not seen.

Mienc is from *mieru* "to be visible," with the negative suffix *ne*, "although not." *Yae-mugura*, the Japanese hop, a climbing vine with leaves maple-shaped and covered with fine hairs. *Koso* is a particle of special emphasis, derived probably from *ko*, "this" and *so*, "that." *Keru* perfect of *kuru*, "to come." As a suffix it generally indicates past time for the preceding verb.

EXPLANATORY NOTE. About the priest (*Hōshi*) Eikei, practically nothing is known. He flourished in the latter half of the tenth century. In this *tanka* a three-fold loneliness is made the theme:—a vine-overgrown cottage; the presence of autumn; the absence of man.

METRICAL TRANSLATION:—

A LONELY SCENE.

To the humble cot,
Overgrown with thick-leaved vines
In its loneliness,
Comes the dreary autumn time;—
And no human form is seen.

XLVIII.

MINAMOTO NO SHIGEYUKI.

Kaze wo itami
Iwa utsu nami no
Onore nomi
Kudakete mono wo
Omou koro kana.

LITERAL TRANSLATION:—

Nami	*utsu*	*iwa*
(Like) the waves	striking	a rock,
wo kaze itami		*kana*
because of the wind's violence,		(so) it is, alas!

onore nomi		*koro*
I alone,		at present time
omou	*mono wo*	
thinking	over things,	(who am)
kudakete.		
dashed into fragments.		

Wo, accusative sign, is here equivalent to "by means of." This particle is "frequently found in Japanese where in English a preposition would be used." (No. 1.) *No* after *nami* is to be understood as standing for *no gotoku*, = "like," "similar to." *No* frequently occurs in ancient poetry in the sense of *no gotoku*.

EXPLANATORY NOTE. Shigeyuki Minamoto is but little more than a name in literature. He lived in the tenth century.

The fancy in this *tanka* is, that, as wind-driven waves cannot move the rocks they meet but are themselves dashed over and broken upon the rocks, so, the lover, who here speaks, when he is driven forward under the stress of his emotions, is crushed against his mistress's heartlessness. Japanese critics esteem this a beautiful poem.

METRICAL TRANSLATION :—

LOVE REPELLED.

Like the broken waves,
Dashed by fierce winds on the rocks,
I, alas! am crushed,
When I (wildly) think of her,
(And her heartlessness to me.

XLIX.

ONAKATOMI NO YOSHINOBU ASON.

Mikaki-mori
Eji no taku hi no
Yoru wa moete
Hiru wa kie-tsutsu
Mono wo koso omoe.

LITERAL TRANSLATION :—

No hi	*taku*	*no*	*eji*
(Like) the fire	kindled	by the	guard
mikaki-mori			*moete*
at the Imperial Palace gates,			burning
yoru wa	*kie-tsutsu*		*hiru wa*
by night,	extinguished		by day,

koso omoe mono wo.
I am, indeed, thinking over things.

Read *koso omoe* as *kos'omoe*. *Mono wo koso omoe* is interpreted as "a troubled brooding over affairs."

EXPLANATORY NOTE. *Ason* Yoshinobu Ōnakatomi lived in the latter part of the tenth century.

The poet compared his love to the watch-fires kept at the Imperial Palace gates;—aflame and bright by night, when the world is still and dark;—smouldering, dull, or dead, when the world is alight and astir.

METRICAL TRANSLATION :—

LOVE AS A FLAME.

Like the warders' fires
At the Imperial gateway kept,—
Burning through the night,
Through the day in ashes dulled,—
Is the love that fills my thoughts.

L.

FUJIWARA NO YOSHITAKE.

Kimi ga tame
Oshikarazarishi
Inochi sae
Nagaku mo gana to
Omoikeru kana.

LITERAL TRANSLATION :—

Sae inochi	*oshikarazarishi*
Even (my) life,	that was not dear (to me),
kimi ga tame	*nagaku mo gana*
for your sake	long may it be :—
to kana	*omoikeru.*
that, indeed,	I have thought.

Mo-gana is expressive of very strong desire.

EXPLANATORY NOTE. Yoshitake Fujiwara lived in the latter half of the tenth century. His death probably occurred in 974 A.D.

The sentiment embodied in this *tanka* seems to be this :— The lover, before he had an opportunity for meeting with his mistress, had been desperate enough to be ready to risk his life for her sake,—careless of consequences. But now, that he had met her, life had become precious to him. He prayed that it might be prolonged.

METRICAL TRANSLATION :—

PURSUIT AND POSSESSION.

For thy precious sake,
Once my (eager) life itself
Was not dear to me.
But 'tis now my heart's desire
It may long, long years endure.

LI.

FUJIWARA NO SANEKATA ASON.

Kaku to dani
E ya wa ibuki no
Sashi-mogusa
Sashimo shiraji na
Moyuru omoi wo.

LITERAL TRANSLATION :—

Kaku to dani — *e ya wa ibuki*
That it is as much as (it is,) — how could I tell?

moyuru — *omoi*
(Consequently) my burning — feelings

shiraji na
may not be known (to her, that they are)

sashimo — *sashi-mogusa* — *no*
of the same degree — (as the) moxa — of

(*Ibuki*).
(Mt. Ibuki).

Ibuki is an excellent example of the frequent word-play in Japanese verse and in ornamental prose also, namely, the use of two meanings embodied in one word (*kenyōgen*), or in the sound of a word, to express related ideas. *Ibuki* stands here primarily for *iu beki*, "could or should tell," *i.e.* "How could I tell (her)?" Secondarily, *ibuki* recalls *Mt. Ibuki*, a mountain celebrated for the excellence of the *moxa*, a soft wool-like tissue made from the leaves of the plant *Artemesia*, and used as a counter irritant, by burning it upon the skin. *Sashi* in *sashi-mogusa* is only euphonic, for use in connection with the words *sashimo shiraji*. *Dani* in affirmative sentences means "at least," "as it is," etc. In negative sentences it signifies "even," "so much as." *Ya*, is a particle of interrogation, but is seldom used in asking for information. Its use is chiefly rhetorical.

EXPLANATORY NOTE. *Ason* Sanekata Fujiwara lived during the latter part of the tenth century.

The two thoughts of this song are cleverly bound together in the "privot-word" *ibuki*. The word ends one of the thoughts and leads the other. My love cannot be *told* to her,

and so, she cannot know how intense it is;—burning, as it does, into my being even as the *moxa* from *Ibuki* mountain.

METRICAL TRANSLATION:—

LOVE BEYOND TELLING.

That, 'tis as it is,
How can I make known to her?
So, she ne'er may know
That the love I feel for her
Like Ibuki's moxa burns.

LII.

FUJIWARA NO MICHINOBU ASON.

Akenureba
Kururu mono to wa
Shirinagara
Nao urameshiki
Asaborake kana.

LITERAL TRANSLATION:—

Shiri nagara	*kururu mono to wa*
Though I know	that it is to grow dark
	akenureba
(again, even if)	it has dawned,
nao	*urameshiki asaborake*
nevertheless,	detestable is the break of day,
kana	
indeed!	

Wa is specifically a distinguishing or isolating particle. But often as here, it can not be well rendered in translation. Its absence from the translation makes no difference, so far as conveying the meaning of the original is concerned.

EXPLANATORY NOTE. *Ason* Michinobu Fujiwara, of the tenth century, wrote this song, to tell of the misery felt by

a Japanese Romeo, at being driven from his Juliet by the coming of the morning. Night would come again, he knew, but, that notwithstanding, the dawn is hateful.

METRICAL TRANSLATION :—

THE REBEL, LOVE.

Though I know full well
That the night will come again,
E'en when day has dawned ;—
Yet, in truth, I hate the sight
Of the morning's coming light.

LIII.

UDAISHO MICHITSUNA NO HAHA.

Nageki-tsutsu
Hitori nuru yo no
Akuru ma wa
Ika ni hisashiki
Mono to ka wa shiru.

LITERAL TRANSLATION :—

Ka wa shiru	*ika ni*	*hisashiki mono to*
Do you know	how	long

ma wa akuru
the time until it becomes light,

no yo	*nuru*
of the night (when I am)	sleeping

hitori *nageki-tsutsu.*
alone, at the same time sighing ?

Nuru=*neru* "to sleep." *Akuru ma* is the equivalent of *akuru made no aida* i.e. "the time of waiting until the opening."

EXPLANATORY NOTE. This writer, the mother (*haha*) of Michitsuna, a Commander of the Right Imperial Guard

(*Udaishō*), and wife of the Imperial Prime Minister, or Regent, Kaneie, lived in the latter part of the tenth century at the time when luxury and dissipation began to take full possession of the Imperial Court.

Once, so it is said, she was reproached by her husband for her slowness in opening a door for him upon his return late at night. Her answer was embodied in the present *tanka*.

METRICAL TRANSLATION:—

A LONELY VIGIL.

Sighing all alone,
Through the long watch of the night,
Till the break of day:—
Can you realize at all
What a tedious thing it is?

LIV.

GIDO SANSHI NO HAHA.

Wasureji no
Yukusue made wa
Katakereba
Kefu wo kagiri no
Inochi to mo kana.

LITERAL TRANSLATION:—

Katakereba		*wa made*
If it is too difficult (for him)		on into
yukusue	*wasureji no*	*to mo*
the (far) future,	not to forget;	even so,
kana	*kagiri no*	*inochi*
ah me!	the end of (my)	life
	kefu wo.	
(would better be)	to day.	

EXPLANATORY NOTE. *Gido Sanshi* is a designation equivalent to *Jundaijin*, the name of the court-official ranking in the second degree below the Prime Minister in ancient times, and later, of the officer just below "the Minister of the Right." But this name has been specifically applied to the official spoken of in this title. His real name was Korechika Fujiwara. His mother (*haha*), the writer of the present *tanka*, was Taka, the daughter of Takashima no Mahito Naritada, and wife of the Minister Regent Michitake Fujiwara. She lived at the opening of the eleventh century.

The meaning of the poem seems to be:—"If it be too difficult for the betrothed one not to forget, although he has sworn never to forsake me, it would be far better were my life closed this very day, than for me to live long and go through the misery of neglect and desertion."

METRICAL TRANSLATION:—

LOVE'S JUDGMENT.

If "not to forget"
Will for him in future years
Be too difficult;—
It were well this very day
That my life, ah me! should close.

LV.

DAINAGON KINTO.

Taki no oto wa
Taete hisashiku
Narinuredo
Na koso nagarete
Nao kikoe kere.

LITERAL TRANSLATION :—

Oto no taki wa
Though the sound of the water-fall

hisashiku		*taete narinuredo*
long		has become silent,
na	*koso*	*nagarete*
its name,	the more so,	has flowed
(forth, and is)	*nao kikoe kere.* still heard.	

Kere=keru.

EXPLANATORY NOTE. The Chief State Adviser (*Dainagon*) Kintō was one of the "Four *Nagon*" who gave lustre to the Imperial administrations at the end of the tenth and at the opening of the eleventh centuries, the time of the culmination of the classic literature of Japan. He was a member of the Fujiwara family when the Fujiwaras had practical control of the empire. He died in 1041 A.D.

In this poem Kintō celebrated an ancient waterfall, that had been constructed in the early part of the ninth century for the Emperor Saga. Two hundred years later, at its deserted site, the poet sang of it as famous in story, although its sound and beauty, as parts of nature, had long ceased to exist.

METRICAL TRANSLATION :—

A FAMOUS WATERFALL.

Though the waterfall
In its flow ceased long ago,
And its sound is stilled ;
Yet, in name it ever flows,
And in fame may yet be heard.

LVI.

IZUMI SHIKIBU.

Arazaran
Kono yo no hoka no
Omoide ni
Ima hito-tabi no
Au koto mo gana.

LITERAL TRANSLATION :—

Arazaran
I (soon) shall not be (*i.e.* shall soon die).

ima hito-tabi	*no*	*au*
One more time	of	meeting
mo gana	*ni*	*omoide no*
can there be? (It is)	for	recollection

hoka no kono yo.
(when I am) outside this world.

In *arazaran*, the terminal *ran* is equivalent to *de aro* "shall probably be."

EXPLANATORY NOTE. The poet whose name is attached to this *tanka* as Lady Shikibu, was the wife of Michisada Tachibana, Governor of Izumi at the end of the tenth century. During the reign of the then Emperor, Ichijō (987-1012 A.D.), Japanese literature reached great excellence, notably under the culture of women connected with the Imperial Court. Among these women may especially be mentioned, besides Izumi Shikibu, Murasaki Shikibu, Sei Shōnagon, Akazome Emon and Ise Taiu, or Ōsuke. From the second and third named of these writers came two works,—the *Genji Monogatari*, and the *Makura no Soshi*,—esteemed the best of purely Japanese compositions regarded as embodiments of literary style. Izumi Shikibu also produced a highly admirable piece of prose, the *Izumi Shikibu Monogatari*, purporting to be cor-

respondence with her lover, a son of the Emperor Reizei who carry reigned 968—969 A.D.

In the *tanka* here quoted, the writer tells of the pleading of a dying woman with her lover. She begged for one more meeting with him, that she might have a happy memory to carry with her into the world beyond death.

METRICAL TRANSLATION :—

A SOUVENIR IN DEATH.

Soon I cease to be ;—
One fond memory I would keep
When beyond this world.
Is there, then, no way for me
Just once more to meet with thee?

LVII.

MURASAKI SHIKIBU.

Meguri aite
Mishi ya sore to mo
Wakanu ma ni
Kumo kakure nishi
Yoha no tsuki kana.

LITERAL TRANSLATION :—

Meguri-aite
Meeting (him) upon the road,—

mishi ya			*sore to mo*
" Have I seen (him) ? "			If it were
ni ma			*wakanu*
so or not, while			I can not
	kana	*tsuki*	*no yoha*
decide (this),	alas !	the moon	of mid-night

kumo	*kakure-nishi.*
in cloud	had hid.

Read *meguri aite* as *meg'ri aite*. *Nishi* is a particle, suffixed to give pluperfect sense.

EXPLANATORY NOTE. Lady Shikibu Murasaki, celebrated as the author of the standard classic in Japanese literature named *Genji Monogatari* (1004 A.D.), was the daughter of a noble of the Imperial Court, Fujiwara Tametoki, and lived in the latter part of the tenth century. She died, it is said, in the first part of the eleventh century,—earlier, according to other accounts. It was said that she was beloved by one of the sons of the Emperor Daigo. She was the wife of a noble, Nobutaka, whom she survived a number of years. Her daughter, who was influenced by the mother's literary inclinations and wrote a novel called *Sagoromo Monogatari* (1040 A.D.), was the author of the *tanka* next following this. The name Shikibu was originally an abbreviation of the title *Shikibushō*, an Imperial department in ancient times that had in charge the rites and ceremonies of the court. The title may have been borne at some period, by ladies in special service to the Empress. At length, it probably became an official title held by some court ladies, having lost particular association with office.

The poem here given is considered one of noteworthy ingenuity and beauty. Moon and lover are identified in the poet's fancy. In her walk the writer meets suddenly with some one; but, before she can decide whether he is her friend or not, the midnight moon is hidden by cloud;—the friend has disappeared.

METRICAL TRANSLATION:—

UNCERTAIN RECOGNITION.

Meeting in the way—,
While I can not clearly know
If 'tis friend or not;—
Lo! the midnight moon, ah me!
In a cloud has disappeared.

LVIII.

DAINI NO SAMMI.

Arima yama
Ina no sasahara
Kaze fukeba
Idesoyo hito wo
Wasure ya wa suru.

LITERAL TRANSLATION:—

Kaze fukeba — If the wind blows (from)
Arima yama — Mt. Arima
sasahara no Ina — upon the bamboo-plains of Ina.
ide soyo — Well, indeed!
wasure ya wa suru — how shall I forget
hito wo. — him?

Ide, "well," "indeed," "behold," is an exclamation used to attract attention. In connection with *soyo*, = *sore wo*, it is used only in poetry. Here it directs attention to a complaint made. *Soyo* has a double usage in these verses,—(a) the exclamatory use just spoken of, and (b) a use descriptive of "the rustling of leaves," *soyo-soyo*, from the gentle blowing of a breeze.

EXPLANATORY NOTE. Murasaki Shikibu's daughter, here named by her rank of honor,—the third (*Sammi*),—and from the title of her father or husband, (*Daini*,) wrote these verses as a reply to a complaining lover.

The first "part," or three lines, of the *tanka* is a "preface" to the second "part." It serves chiefly to exhibit the word-play made with *ide soyo*. By using the "wind of Mount Arima" as an introduction, the exclamation *ide soyo* suggests also "the rustling," *soyo-soyo*, of leaves, which a breeze effects. Also, "Mount Arima" may be likened to the lover; and "the bamboo plain" of Ina, lying at the foot of Mount Arima, to the writer herself. Mount Arima's breeze may be regarded as the lover's

letter; and the rustle of the bamboo as her response. The lover had complained of her infrequent communication with him. "Yes, it is as you say," she replies. "We doubt each other in our long silences. But if you do not forget me, I do not forget you."

METRICAL TRANSLATION:—

LOVE IN ABSENCE.

If Mount Arima
Sends his rustling winds across
Ina's bamboo-plains:—
Well! in truth, 'tis as you say;—
Yet how can I e'er forget?

LIX.

AKAZOME EMON.

Yasurawade
Nenamashi mono wo
Sayo fukete
Katabuku made no
Tsuki wo mishi kana.

LITERAL TRANSLATION:—

Yasurawade *nenamashi mono wo*
Without waiting (for him) I would better have slept.

sayo *fukete* *kana*
The night having far advanced, alas!

mishi tsuki wo *katabuku*
I saw the moon until its

made no.
decline.

EXPLANATORY NOTE. It is said that Lady Akazome Emon wrote this poem for the mistress of the Regent (*Kwam-*

paku) Michinaga, who held this office under the Emperor Ichijō and his two immediate successors. The *Kwampaku* was "the official who received reports prior to their transmission to the sovereign." With this privilege Michinaga gained exceptional power in affairs of state. The Fujiwara family for a long time held this great office. Under Michinaga as *Kwampaku* his family reached the summit of its influence.

A story is told, that, Michinaga had promised a visit to his beloved but did not keep his promise. Early the next morning Lady Akazome composed this *tanka* for the *Kwampaku's* favorite, to be sent to the negligent lord and lover.

METRICAL TRANSLATION:—

A VAIN VIGIL.

Better to have slept
Care-free, than to keep vain watch
Through the passing night,
Till I saw the lonely moon
Traverse her descending path.

LX.

KOSHIKIBU NO NAISHI.

Ōe yama
Ikuno no michi no
Tō kereba
Mada fumi mo mizu
Ama-no-hashidate.

LITERAL TRANSLATION:—

Ōe yama	*Ikuno no michi no*
(As) the Mount Ōe	Ikuno road (to
tō kereba	*mada mizu*
Tango) is far,	not yet have I seen

mo fumi *Ama-no-hashidate.*
or trodden *Ama-no-hashidate.*

Fumi is a *kyōgen* with the double meaning of "treading," and of "a letter." The syllabic ō in *Ōeyama* and in *tōkereba* is prolonged in pronunciation, with the value of two syllables, as *o-o*. *Ama-no-hashidate* ("Bridge of Heaven"), is a long, pine-covered strip of sand, almost closing the mouth of a large bay in the province of Tango. It is part of one of the three most celebrated places of natural scenery in Japan. A road from Kyōto to Tango once passed through the plain of Iku *via* Mount Oe.

EXPLANATORY NOTE. The "Lady-in-waiting" (*Naishi*), in the Imperial palace, Koshikibu, daughter of Izumi Shikibu, became skilful in poetry in her youth. But, as her mother was a poet of great ability and fame, many persons suspected Koshikibu of getting help for her pen from the mother. In this connection the story is told, that, once upon a time, the mother and her husband Yasumasa went away to Tango. During their absence a poetical contest was held in the Imperial palace. Koshikibu was chosen as one of the competitors in it. A few days before the tournament, Koshikibu happened to meet the *Chūnagon* Sadayori, who asked in a jesting tone, "Have you received a letter from your mother lately. You must be very anxious." Sadayori was about to pass on, when, to his amazement, Koshikibu seized him by the sleeve, reciting the *tanka* here quoted. The *Chūnagon* was not skilful enough to reply in kind; he could only jerk his sleeve free from Koshikibu's grasp and make a hasty retreat. From this time the fame of the young lady increased rapidly. Her death took place at quite an early age.

The merit of the verses lies in their smoothness and skilful word-play. *Mada fumi mo mizu Ama-no-hashidate* may mean either, "I have not yet had a letter from *Ama-no-hashidate*," or, equally well, "I have not yet had the experience of being at *Ama-no-hashidate*."

METRICAL TRANSLATION :—

AN ATTACK WELL MET.

As, by Ōe's mount
And o'er Iku's plain, the way
Is so very far,—
I have not yet even seen
Ama-no-hashidate.

LXI.

ISE NO OSUKE.

Inishie no
Nara no miyako no
Yaezakura
Kefu kokonoe ni
Nioinuru kana.

LITERAL TRANSLATION :—

Kefu	*ni*	*kokonoe*					
To-day	in	the "Nine-fold" (Palace)					
kana	*nioinuru*			*yae-*			
ah!	odor arises (from)			the eight-fold			
zakura		*no*	*miyako*		*no*		
cherry blossoms		of	the capital,		of		
Nara	*no*	*inishie.*					
Nara,	of	olden times.					

The *yaezakura* is a many-petalled cherry blossom of great beauty. *Yae*, "eight-fold," is here put in contrast with *kokonoe*, "nine-fold."—*Kokonoe*, "the Nine-fold," was a name given to the Imperial Palace erected in Kyōto, from the fact of its enclosure within nine walls. *Kefu* (*kyō*), "to-day," stands in contrast with *inishie*, "ancient day."

EXPLANATORY NOTE. Ise Ōsuke, or Daisuke, or Taiu, as the characters composing the name may be read, was among the literary women of distinguished ability belonging

to the brilliant Imperial Court of her day, at the close of the tenth and early in the eleventh centuries. *Ōsuke*, etc. are titles given to a "Vice-Minister of State." *Ise* is the name of the province with which the poet had became associated, as was the like fact also with Izumi Shikibu (No. 56), or Lady Ise (No. 19).

It is the story, that, a courtier having returned from a trip to Nara brought with him as a present to the Emperor Ichijō (987-1012 A.D.), a branch of the many-petalled cherry flowers blooming there. Nara had been the Imperial capital until 794 A.D, when removal to Kyōto took place. More than two centuries had passed at the time the Emperor Ichijō came to the throne. Delighted with the present of the cherry flowers the Emperor ordered the Lady Ōsuke of Ise to commemorate it in verse. The *tanka* she then wrote is greatly admired both for its beauty in structure and its glorification of the cherry-blossom, the most praised among Japanese flowers,—the emblem of patriotism and loyalty.

METRICAL TRANSLATION:—

FROM THE OLD TO THE NEW.

Eight-fold cherry flowers
That at Nara,—ancient seat
Of Our State,—have bloomed,
In Our Nine-fold Palace court
Shed their sweet perfume to-day.

LXII.

SEI SHONAGON.

Yo wo komete
Tori no sorane wa
Hakaru to mo
Yo ni Ausaka no
Seki wa yurusaji.

LITERAL TRANSLATION :—

To mo wa *sorane no*
Though the feigned crowing of

tori *yo wo komete*
the cock, the night being far advanced,

hakaru *yo ni*
(may) deceive, (yet) in the world,

seki no Ausaka
the gate of Osaka (the Hill of Meeting)

wa yurusaji.
does not allow (any such thing.)

Yo wo komete, literally "having shut in," or, "included, the night,"="late at night," "midnight." *Ausaka no seki*, "Gate of Meeting Hill," a play with the name of the well known barrier gate on Osaka pass, east of Kyōto (No. 10). *Ji* in *yurusa-ji* is a negative particle, an "equivalent of *mai* in the spoken language and of *bekarazu* of the later written language."

EXPLANATORY NOTE. Sei (family name) *Shōnagon* (an honorary title) shares with Murasaki Shikibu the distinction of leadership among the authors of the classic literature of Japan. Her great work was the *Makura no Sōshi* ("Pillow Sketch Book") a model of Japanese diction. The title *Shō-nagon*,—the lowest of the three classes of Imperial "Advisers of State," 1. *Dai*, 2. *Chū*, and 3. *Shō-nagon*,—was probably merely decorative with Lady Sei, as titles associated with Court ladies at that time often were. She was, however, of noble birth, and was one of the "Ladies-in-waiting" at the palace. It is said, that, when the Empress died in 1000 A.D., Lady Sei retired to a convent, where she spent the rest of her life.

A story told of the present poem is, that, the *Dainagon* Yukinari, one of the four great *Nagon* of the Emperor Ichijō's period (No. 55), having been with Sei Shonagon one night and having left her rather early, sent as an excuse for his hasty departure the message that, as the Emperor was then in seclu-

sion from the world, his attendants also must not be seen in public. The crowing of a cock, he added, had taken him from her because he feared that day-break was near. Lady Sei's reply was, that, the crowing of a cock in the middle of the night was a mere device put forward to excuse him for his faithlessness. The excuse gave opportunity for the poet to make use of a well-known Chinese story. The story ran;—A Chinese prince was once held captive in a hostile country, with a large number of his followers. He somehow managed to escape with them, and had gone as far as a barrier called *Kankokukwan*, which was opened only at cock-crow in the mornings. At this barrier, late at night and closely pursued, one of his retainers, *Keimei*, imitated the crowing of a cock. He imitated it so well that the neighborhood-cocks, also, began crowing. The barrier-guards, deceived, threw open the gates, and *Mōshōku*, with his friends, escaped. Sei Shōnagon's retort to Yukinari was made with reference to this story. The gate of *Kankokukwan* may be opened by a cheating of its keeper with imitated cock-crowing, she intimated, but at the barrier at Ōsaka there shall be no cheating in that way;—that is, the gate of the "Hill of Meeting," which she guards, will suffer no such deceit.

METRICAL TRANSLATION:—

A WARNING.

Though in middle night,
By the feigned crow of the cock,
Some may be deceived;—
Yet, at *Ausaka's* gate
This shall never be allowed.

LXIII.

SAKYO NO TAYU MICHIMASA.

Ima wa tada
Omoi-taenan
To bakari wo
Hitozute narade
Iu yoshi mo gana.

LITERAL TRANSLATION :—

Mo gana yoshi iu	*narade*
Is there no means to say,	without
hitozute	*to bakari*
a messenger intervening,	only this ?
wo ima wa tada	*omoi-taenan.*
that now	I shall cease to torture my life
(about you) ?	

EXPLANATORY NOTE. In ancient times the Imperial capital, Kyōto, was divided into two sections for purposes of local government,—"the Left" (*Sakyō*), and "the Right" (*Ukyō*) Magistracies. Early in the eleventh century, Michimasa Fujiwara was Head Magistrate (*Tayū*) of the Left (*Sakyō*).

A story associated with the present *tanka* is, that, Michimasa had formed an attachment for the Princess Masako who had had in charge the shrine of Ise. The Emperor learned of their secret meetings. He at once put the princess under female guardians, by whom no opportunity for an interview with her lover was allowed. The poet Michimasa accepted the privation, but he wrote, "The only thing I now can do is to give up my love for you, yet I still wish I could speak with you and tell you this, myself, rather than through the lips of another."

METRICAL TRANSLATION :—

A RELINQUISHMENT.

Is there now no way,
But through others' lips, to say
This one fateful word,—
That, henceforth, my love for you
I must banish from my thoughts?

LXIV.

GON-CHUNAGON SADAYORI.

Asaborake
Uji no kawagiri
Taedae ni
Araware-wataru
Seze no ajiro-gi.

LITERAL TRANSLATION :—

Asaborake
(Lo!) at dawn,

kawagiri
when, the river mist

no Uji
of Uji-(river)

taedae ni
bit by bit (disappearing),

ajiro-gi
the fishing-basket stakes

araware
are wholly

wataru
disclosed to view.

Taedae-ni, "at intervals," "gradually," expresses the gradual lifting of the mist. *Ajiro-gi*,—poles attached to baskets woven of thin bamboo strips; the baskets being set into the stream, as substitutes for nets, for the purpose of catching fish.

EXPLANATORY NOTE. The Vice, or *ad-interim*, *Chū-nagon*, "Second Counsellor," Sadayori, was son of the *Dai-nagon* Fujiwara Kintō (No. 55).

In this *tanka* he pictured a beautiful scene at a place always spoken of as beautiful, the river at Uji. The scene described is that at day-break when the mists, slowly rising, disclose, part by part stretching far away, the lines of stakes that cross the river's shallows and keep secure the baskets of fine bamboo-work placed there to serve for netting certain small fish that abound in the stream.

METRICAL TRANSLATION :—

A CLEARING MIST AT UJI.

Lo! at early dawn,
When the mists o'er Uji's stream
Slowly lift and clear.
And the net-stakes on the shoals,
Near and far away, appear!

LXV.

SAGAMI.

Urami-wabi
Hosanu sode dani
Aru mono wo
Koi ni kuchinan
Na koso oshi kere.

LITERAL TRANSLATION :—

Oshi kere *na koso*
How deplorable (it is) that my name

kuchinan *ni koi*
is corrupted (by the rumour) of my love,

aru mono wo *dani sode*
the fact being (that) even my sleeves

hosanu *urami wabi.*
are not dry, (on account of) my hate and misery.

EXPLANATORY NOTE. Lady Sagami, so named from her husband's, Kinsuke Ōe's, office, that of governor of Sagami, lived in the eleventh century.

This *tanka*, it is said, was composed as a contribution to a poetical contest held in the Imperial palace in 1051, A.D. It is, like so many others of these, and of like collected songs, in all probability not a transcript from personal experience, but from the poet's play of fancy. It records the lamentation of a neglected woman over the injury done to her reputation by a love-affair which she is supposed to have and to prize, while, in fact, her garments' sleeves are scarcely ever dry from the tears that flow, because of her hate of the man and her consequent misery.

METRICAL TRANSLATION :—

GRIEF IN MISERY.

Even when my sleeves,
Through my hate and misery,
Never once are dry,—
For such love my name decays :—
How deplorable my lot !

LXVI.

SAKI NO DAISOJO GYOSON.

Morotomo ni
Awaré to omoe
Yamazakura
Hana yori hoka ni
Shiru hito mo nashi.

LITERAL TRANSLATION :—

Morotomo ni	*aware*	*to omoe*
Together	pitiable,	that think

yamazakura	*hana yori*
O cherry flower!	Your flowers besides,
hoka ni *shiru hito*	*mo nashi.*
other friend	there is none.

EXPLANATORY NOTE. Gyōson, here named the "late," or "former" (*saki*) archbishop (*Daisōjō*,), in these verses represented himself as a friendless wanderer, associated in a remote mountain wild with a cherry-tree, whose beautiful bloom and fragrance none but himself enjoyed. "Let us pity each other; for I know none as friend except you, and you no other friend but me." Tradition locates the site of the incident at Ōmine, a sacred peak not very far from Yoshino, a place famous for cherry bloom. Ascending Omine, the poet unexpectedly came upon a lone cherry-tree covered with lovely flowers.

METRICAL TRANSLATION:—

FRIENDS IN SOLITUDE.

Let us, each for each
Pitying, hold tender thought,
Mountain-cherry flower!
Other than thee, lonely flower,
There is none I know as friend.

LXVII.

SUWO NO NAISHI

Haru no yo no
Yume bakari nara
Tamakura ni
Kainaku tatan
Na koso oshikere.

LITERAL TRANSLATION :—

Oshikere na koso	*tatan*
How pitiable (if) my name	shall be
	kai naku
spread abroad,	without my actually
	tamakura
deserving it,	(for having used) an arm-pillow
bakari naru yume	*no yo no haru*
only for the dream,	of a night of spring.

EXPLANATORY NOTE. The story goes, that, one night when a daughter of Tsugunaka of Taira, Governor of Suwo, the Lady Suwo, one of the Ladies-in-waiting (*Naishi*) in the court of the Emperor Goreizei (1046-1069 A.D.), was keeping watch with some of her companions, she became drowsy and expressed a wish that she had a pillow. Immediately, an Imperial officer, Tadaie by name, who was in a room adjoining, thrust his arm under the curtain-screen dividing the rooms, saying, "Please use this arm as a pillow." Lady Suwo, the tradition says, declined the offer with these verses. Their meaning is that for so slight an indiscretion the cost might be overmuch.

METRICAL TRANSLATION :—

FOR DAME RUMOUR'S SAKE.

If, but through the dreams
Of a spring's short night, I'd rest
Pillowed on this arm,
And my name were blameless stained,
Hard, indeed, would be my fate.

LXVIII.

SANJO-NO-IN.

Kokoro ni mo
Arade ukiyo ni
Nagaraeba
Koishikaru beki
Yoha no tsuki kana.

LITERAL TRANSLATION :—

Kokoro ni mo arade	*nagaraeba*
If, against my will,	I should long live
ni	*ukiyo*
in	this world so full of vicissitudes,
koishikaru beki	*yoha no tsuki* *kana.*
I should pine for	the midnight moon, alas!

EXPLANATORY NOTE. The retired Emperor (*In*) Sanjō (1012-1017 A.D.), occupied the throne in the century when the Imperial power steadily gave way before the increasing aggressions of the Fujiwara family. He was placed upon, and removed from, his seat of sovereignty, during the dominance of the *Kwampaku* Michinaga Fujiwara (No. 59). It is said that Michinaga once wrote a poem declaring that all the world was created for his own use. Under Michinaga, the Emperors were disposed of at the *Kwampaku's* pleasure.

The poem here ascribed to the Emperor Sanjō, was called forth by the prospect of his own forced abdication. He thought that, perhaps, soon after his abdication he would depart from this life, but, should he live long in the sad world, he should regret the happiness of his past life, of which the midnight moon, which he then saw shining, would remind him.

METRICAL TRANSLATION :—

REMEMBERED HAPPINESS.

If, against my wish,
In the world of sorrows still,
I for long should live ;—
How then I should pine, alas!
For this moon of middle-night.

LXIX.

NOIN HOSHI.

Arashi fuku
Mimuro no yama no
Momijiba wa
Tatsuta no kawa no
Nishiki narikeri.

LITERAL TRANSLATION :—

Momijiba wa	*no*	*yama*	*no*
The maple leaves	of	the Mount	of
Mimuro		*arashi fuku*	
Mimuro,		when the wild wind blows,	
narikeri		*nishiki*	*no*
have become, indeed,		the brocades	of
kawa no Tatsuta			
the river of Tatta.			

EXPLANATORY NOTE. The priest (*Hōshi*) Nōin is said to have been a son of Motoyasu Tachibana, Governor of the province of Hizen. As a layman he was named Nagayasu Tachibana.

He pictured in this *tanka* a lovely mountain scene at the well known, maple-bordered Tatsuta, or Tatta, river, not far from Nara. Where, and what, Mount Mimuro is, remains

yet an undecided question. There are in Yamato, a Mount Mimuro and a Tatta river; but they are so widely separated from each other that the leaves of the one could not possibly be blown to the surface of the other. It is supposed that the writer must either have located his scene at another Mimuro mountain and Tatta river than those of Yamato, or have been ignorant of the topography of his scene. However, the geographical uncertainty does not injure the beauty of the word-pictures drawn in the poem.

METRICAL TRANSLATION:—

THE RIVER TATTA IN AUTUMN.

By the wind-storm's blast,
From Mimuro's mountain slopes
Maple leaves are torn,
And, as (rich) brocades, are wrought
On (blue) Tatta's (quiet) stream.

LXX.

RYOZEN HOSHI.

Sabishisa ni
Yado wo tachi-idete
Nagamureba
Izuko mo onaji
Aki no yūgure.

LITERAL TRANSLATION:—

Sabishisa ni		*tachi-idete*
In my loneliness,		going forth from
yado wo	*nagamureba*	*izuko*
the house,	if I look around,	everywhere
mo onaji	*aki no yūgure.*	
also the same	autumnal twilight.	

Read *tachi-idete* as *tach' idete*, and *yūgure* as *yuugure*.

EXPLANATORY NOTE. Nothing in particular is known of the priest (*Hōshi*) Ryōzen, author of this *tanka*.

The motive of the writer seems to have been to show that the loneliness seen and felt in nature in the autumn is real. "Being very lonely I leave my house, and lo! everywhere is the same autumnal twilight." An "autumn-eve feeling," in Japanese literature is understood to be one of sadness. In the *Fudokoro no Suzuri* of Saikoku (No. 78), the writer speaks of having gone to "the flowery Yashima." But, "even though it was spring, there were no cherry-flowers; so, with feeling suited to an autumn eve, I approached a mat-roofed shed which stood near the beach."

METRICAL TRANSLATION:—

TWILIGHT IN AUTUMN.

In my loneliness
From my humble home gone forth,
When I look around,
Everywhere it was the same;—
One lone, darkening autumn eve.

LXXI.

DAINAGON TSUNENOBU.

Yūzareba
Kado-da no inaba
Otozurete
Ashi no maro-ya ni
Aki kaze zo fuku.

LITERAL TRANSLATION:—

Yūzareba	*inaba*
When the evening comes,	the leaves of rice-stalks

no			*kado-da*
of			the field at the gate,
otozurete			*aki*
having knocked (at the door),			the autumn
kaze zo	*fuku*	*ni*	*maro-ya*
wind	blows	into	the round hut
no	*ashi.*		
of	rushes.		

Ashi no maro-ya, a cottage, or hut, made wholly—walls and roof—of rushes.

EXPLANATORY NOTE. Minamoto Tsunenobu died in 1096 A.D. He was distinguished in the brilliant period o letters and general culture that Japan passed through at the beginning of the eleventh century. He was also one of the "Four *Nagon*" (Advisers of State). (No. 55.) During the tenth and eleventh centuries the two families, the Fujiwara and the Minamoto, practically held the Imperial administrations under their control, and were most prominent in statecraft and in letters.

In the present verses Tsunenobu presents a graphic picture of a peasant's hut, and the blowing of a breeze at nightfall in the autumn.

METRICAL TRANSLATION:—

AN EVENING BREEZE IN AUTUMN.

When the evening comes,
From the rice leaves at my gate
Gentle knocks are heard,
And into my round rush-hut
Autumn's roaming breeze makes way.

LXXII.

YUSHI NAISHINNO-KE NO KII.

Oto ni kiku
Takashi no hama no
Adanami wa
Kakeji ya sode no
Nure mo koso sure.

LITERAL TRANSLATION :—

Adanami wa	*no hama no*
As for the vain waves	of the beach of
Takashi	*kiku ni oto*
Takashi,	I know their fame.
kakeji ya	*mo*
I will not go near them !	Certain,
koso sure nure	*no* *sode.*
indeed, will be the wetting	of my sleeves.

Hama no Takashi, "the beach of Takashi" in Izumi, not far from Osaka. *Kakeji ya* is derived from *kakeru*, "to hook on," or "come into contact with," the negative affix *ji*, and the exclamatory *ya*.

EXPLANATORY NOTE. Lady Kii of the House of the Princess (*Naishinnō Ke*) Yūshi, lived towards the end of the eleventh century in the court of the Emperor Horikawa (1087-1109 A.D.).

Her poem, here quoted, has for its motive lack of confidence in her lover, a being, however, probably only of her poetic fancy. "Your unfaithfulness is as notorious as the waves of Takashi's beach are famous; I will not trust you, or them. Should I go near you, or them, the result would be only the wetting of my hanging sleeves with the salt spray, or my bitter tears." The sleeve is an emblem of love.

METRICAL TRANSLATION :—

FOREWARNED, FOREARMED.

Well I know the fame
Of the fickle waves that beat
On Takashi's strand!
Should I e'er go near that shore
I should only wet my sleeves.

LXXIII.

GON-CHUNAGON MASAFUSA.

Takasago no
Onoe no sakura
Saki ni keri
Toyama no kasumi
Tatazu mo aranan.

LITERAL TRANSLATION :—

Sakura	*no*	*onoe no takasago*
The cherries	of	that mountain peak
		saki ni keri
far away		have bloomed; (may)
kasumi	*no*	*toyama*
the haze	of	the hither hills

tatazu *mo aranan.*
not ove. spread (the scene).

Takasago is not here the name of a place. It means "accumulated sand," or "high-sanded," and is associated as a "pillow word" with mountain summits. It has the force of indicating a peak "far away," or "distant." *Toyama*, tells of low mountains or "hills intervening." *Onoe* is, properly, the slope just below a mountain peak. *Tatazu mo aranan*, expresses a wish.

EXPLANATORY NOTE. Nothing in particular is on record of the Imperial Vice-Chancellor Masafusa. He died, it is said, in 1112 A.D.

In this *tanka* he pictured a lovely scene in spring,—a mountain side covered with cherry-bloom.

METRICAL TRANSLATION :—

MOUNTAIN CHERRY-BLOOM.

On that distant mount,
O'er the slope below the peak,
Cherries are in flower ;—
May the mists of hither hills
Not arise to veil the scene.

LXXIV.

MINAMOTO NO TOSHIYORI ASON.

Ukari keru
Hito wo Hatsuse no
Yama oroshi
Hageshi kare to wa
Inoranu mono wo.

LITERAL TRANSLATION :—

Inoranu mono wo
I did not pray (to Kwannon, the god of the Hase

	to wa	*kare*	*hageshi*
temple,)	that	he should become	fierce,

	yama oroshi no	*Hatsuse*	*hito wo*
(like)	the mountain storms of	Hase,—	the man

ukari keru.	
(who is)	unkind.

At Hase (*Hatsuse*), near Nara, is a famous temple dedicated to the Japanese "Goddess of Mercy," *Kwannon*. "Kwannon's mercy is higher than the mountains and deeper than the torrent-river's valley."

EXPLANATORY NOTE. But little is known of this poet, *Ason* Toshiyori of the Minamoto family. It is said that he was a son of the *Dainagon* Tsunenobu (No. 71).

In his verses the poet recites the plaint of one who had met with treatment from her lover far unlike that which she had prayed for at *Kwannon's* shrine, at Hase. The loved one had become even colder and more heartless to her than before her prayer,—as chilling and unkind, indeed, as the wind of Hase's hills. Her prayer before the altar of the "Goddess of Mercy," had been for something wholly different.

METRICAL TRANSLATION:—

MISCARRIED PRAYER.

I did not make prayer
(At the shrine of Mercy's God),
That the unkind one
Should become as pitiless
As the storms of Hase's hills.

LXXV.

FUJIWARA NO MOTOTOSHI.

Chigiri okishi
Sasemo ga tsuyu wo
Inochi nite
Aware kotoshi no
Aki no inumeri.

LITERAL TRANSLATION:—

Chigiri okishi			*tsuyu*
Greatly promised,		(it was like)	the dew
wo sasemo ga	*nite*	*inochi*	*aware*
upon the moxa plant,—	being	life.	Alas!
kotoshi no aki	*mo*		*inumeri.*
this year's autumn	also		is about to pass

away (and the promise has not been fulfilled).

EXPLANATORY NOTE. The poet Mototoshi Fujiwara, lived in the first half of the twelfth century, at a time when the degeneracy of the Imperial Court began to be accompanied by base intrigue and open strife.

This poem was addressed to the *Kwampaku*, or Regent, then in power, Tadamichi Fujiwara, who, it seems, had made Mototoshi a promise to promote the poet's son to an office of higher rank than he then held. The failure of the Regent to fulfil his promise, and the protest of the poet, may be taken as signs of the time of intrigue, falsehood and uncertainty then becoming characteristic in official circles. The "Hogen Insurrection" occurred during this period;—a war of relatives against kindred, under the spur of ambition,—a conflict, spoken of as one, "that destroyed human relations and ignored all the principles of morality." The phrase, "Dew upon *mogusa*," refers to an ancient poem, ascribed to a god, in which the deity says, "Only have faith and my kindness shall meet your wish, as the reviving dews fall upon the parched *mogusa*."

METRICAL TRANSLATION:—

HOPE DEFERRED.

Though your promise was
"Like the dew on moxa plant,"
And, to me, was life.
Yet, alas! the year has passed
Even into autumn time.

LXXVI.

HOSHOJI NO NYUDO SAKI NO KWAMPAKU DAIJO-DAIJIN.

Wada-no-hara
Kogi-idete mireba
Hisakata no
Kumoi ni magau
Okitsu shira-nami.

LITERAL TRANSLATION :—

Kogi-idete		*wada-*
(When,) having rowed out		on the plain
no-hara	*mireba*	*shira-*
of the sea	I look around,	the white
nami *okitsu*		*magau ni*
waves of the offing		I mistake for
hisakata no	*kumoi.*	
the ever-shining	sky.	

Hisakata, is a "pillow-word," here connected with *kumoi*, "the place where the clouds are," *i.e.* "the sky." "Taguchi says, that *hisakata=hi no sasu kata*, "the side whence the sun comes." According to Mabuchi, *hisakata=hisago-kata*='gourd shaped'." (No. 33.)

EXPLANATORY NOTE. The powerful and unscrupulous Regent (*Kwampaku*), and Prime Minister of State (*Daijō-daijin*), Tadamichi Fujiwara, spoken of in the "Explanatory Note" immediately preceding, late in life gave up worldly affairs and became a religious recluse. He was known thereafter as the Lay Priest, (*Nyūdo*) of the temple Hōshōji. He died in the latter part of the twelfth century, (in 1164, it is said,) at the age of sixty-eight. To him, whose life had been filled with disgraceful intrigue and violence, is ascribed the graceful and quiet *tanka* here quoted.

METRICAL TRANSLATION:—

A VIEW AT SEA.

O'er the wide sea-plain,
As I row and look around,
It appears to me
That the white waves, far away,
Are the ever-shining sky.

LXXVII.

SUTOKU-IN.

Se wo hayami
Iwa ni sekaruru
Takigawa no
Warete mo sue ni
Awan to zo omou.

LITERAL TRANSLATION:—

Takigawa no	*sekaruru*
Like a cascade-stream	blocked up
ni iwa	*se wo hayami*
by a rock,	its current being swift,
warete mo	*sue ni*
though divided,	in the end
awan	*to zo omou.*
it shall be joined again;	so I think.

EXPLANATORY NOTE. The Emperor Sutoku was a prominent actor in the Hogen Insurrection in opposition to his uncle the *Kwampaku* Tadamichi, and his father, the ex-Emperor Toba, who was practically the sovereign at the time, *i.e.* during the second quarter of the twelfth century, and for a while longer. Sutoku's father compelled his abdication (1142 A.D.) in favor of his brother the Emperor Konoye.

After his father's death (1158 A.D.) he declared war against the Regent Tadamichi, and those who had placed Go-shirakawa upon the throne at the Emperor Konoye's death nearly two years previously. In the one conflict that took place Sutoku's power was broken. He then became a priest, and was made an exile in the province of Sanuki in Shikoku. Upon his abdication of the Imperial throne he received the title *In*, the name indicating the fact of abdication.

The present *tanka* is a love song, expressive of confidence in reunion with the one beloved after enforced separation.

METRICAL TRANSLATION :—

FAITH IN REUNION.

Though a swift stream be
By a rock met and restrained
In impetuous flow,
Yet, divided, it speeds on,
And at last unites again.

LXXVIII.

MINAMOTO NO KANEMASA.

Awajishima
Kayou chidori no
Naku koe ni
Iku-yo nezamenu
Suma no sekimori.

LITERAL TRANSLATION :—

Iku yo	*nezamenu*
How many nights	have you waked
	sekimori no Suma
out of sleep,	guard of the gate of Suma,

naku koe ni	*no*	*koyou-*
at the cries	of	the many
chidori	*Awajishima*	
beach-birds	of the isle of Awaji?	

EXPLANATORY NOTE. This poet, Kanemasa Minamoto, died at some time early in the twelfth century,—it is said in 1112 A.D.

In the *tanka* here preserved, the writer is supposed to give expression to the mood he felt, when spending a night once at the Suma barrier, not far from Kobe to the westward, and just opposite the island of Awaji. The scene at this point is very beautiful and serene;—the cry of the *chidori*, often heard there, is thought to be one of tender melancholy. In the *Fudokoro no Suzuri* of Ibara Saikoku (1687 A.D.), is this passage,—"Listening to the cries of the plovers that frequent the Isle of Awaji, one may perceive the sadness of the things of this world."

METRICAL TRASLATION:—

A NIGHT AT SUMA'S GATE.

Guard of Suma's Gate,
From your sleep, how many nights
Have you waked at cries
Of the plaintive sanderlings,
Migrant from Awaji's isle?

LXXIX.

SAKYO NO TAYU AKISUKE.

Akikaze ni
Tanabiku kumo no
Taema yori
More-izuru tsuki no
Kage no sayakesa

LITERAL TRANSLATION :—

Sayakesa no			*tsuki no kage*
How clear and bright (is the)			moonlight,
more-izuru	*yori taema*	*no*	*kumo*
breaking out	from the rifts	of	the clouds,
tanabiku	*ni*	*akikaze.*	
spread about	by	autumn wind.	

Read *more-izuru* as *more'zuru.*

EXPLANATORY NOTE. Akisuke, the Chief Magistrate, or Vice Minister (*Tayū*) of the Left Section (*Sakyō*) of the Imperial city, Kyōto, in the twelfth century, died at about the middle of the century (1155 A.D.).

This poem is an exquisite description of one of nature's most enchanting scenes.

METRICAL TRANSLATION :—

MOONLIGHT AMONG CLOUDS.

See, how clear and bright
Is the moon-light finding ways
'Mong the riven clouds
That, with drifting autumn-wind,
Gracefully float o'er the sky !

LXXX.

TAIKEN MON-IN NO HORIKAWA.

Nagakaran
Kokoro mo shirazu
Kurokami no
Midarete kesa wa
Mono wo koso omoe.

LITERAL TRANSLATION:—

Nagakaran *shirazu*
If it may be for a long time? Not knowing

kokoro mo *kesa wa*
his mind about it, this morning

mono wo koso omoe *midarete*
I am thinking anxiously,—my thoughts disordered

kurokami no.
like my black hair.

Kurokami no is in part a "pillow word" for *midarete*, "distracted," "confused," "tangled." It has here an especially appropriate application. *Midarete* well depicts both "hair," and "thoughts."

EXPLANATORY NOTE. Lady Horikawa, designated as being in attendance upon the Empress Dowager (*Mon-in*) Taiken, gave expression in these verses to the doubting anxiety of a woman who has given her love wholly, but knows not yet whether a lasting affection has been aroused as a return for it.

METRICAL TRANSLATION:—

IN DOUBT.

If it be for aye
That he wills our love should last?
Ah, I do not know!
And this morn my anxious thoughts,
Like my black hair, are confused.

LXXXI.

GO TOKUDAIJI NO SADAIJIN.

Hototogisu
Nakitsuru kata wo
Nagamureba
Tada ariake no
Tsuki zo nokoreru.

LITERAL TRANSLATION :—

Nagamureba		*kata wo*
When I look		in the direction
hototogisu	*nakitsuru*	*tada*
the cuckoo	has cried,	only
ariake no tsuki zo	*nokoreru.*	
the day-break moon	remains.	

EXPLANATORY NOTE. This Minister of the Left (*Sadaijin*) of Tokudaiji was the junior, or second *Sadaijin*, and was the grandson of the original *Sadaijin* of Tokudaiji, a temple founded by the grandfather. The family name of the poet was Sanesada of Fujiwara. It is recorded that he became a priest in 1198 A. D.

In this *tanka* the poet embodied one of the quaint and suggestive fancies characteristic of Japanese poetry :—"I looked at the sky as soon as I heard the cry of the cuckoo, but the bird had already flown and the morning-moon only was visible." "It is to be noted that the *hototogisu* does not cry more than once or twice a day, and then chiefly at dawn or at evening." "It is supposed that the bird comes from the spirit-land and makes its appearance about the end of the fifth month, to warn the farmer that it is time to sow rice. It has a mournful note, repeating its own name." In the *Hōjōki* of "Chōmei (No. 5), the popular notion concerning the bird is thus expressed,—"In summer the *hototogisu* is heard, who by his reiterated cry invites to a tryst with him on that rugged path which leads to Hades."

METRICAL TRANSLATION :—

A SPIRIT VISITANT.

When I turned my look
Toward the place whence I had heard
Hototogisu,—
Lo! the only object there
Was the moon of early dawn.

METRICAL TRANSLATION :—

NO ESCAPE FROM SORROW.

Ah! within the world,
Way of flight I find nowhere.
I had thought to hide
In the mountains' farthest depths,
Yet e'en there the stag's cry sounds.

LXXXIV.

FUJIWARA NO KIYOSUKE ASON.

Nagaraeba
Mata konogoro ya
Shinobaren
Ushi to mishi yo zo
Ima wa koishiki.

LITERAL TRANSLATION :—

Nagaraeba
If I continue to live for some time,

konogoro ya — *mata*
this time, indeed, — again (or, also)

shinobaren
shall be longed for, (just as)

yo zo — *mishi to ushi*
time — once regarded as sorrowful,

ima wa — *koishiki.*
now — (is) fondly thought of.

EXPLANATORY NOTE. *Ason* Kiyosuke Fujiwara, was the son of the *Tayū* Akisuke, writer of *tanka* No. 79. He lived in the latter part of the twelfth century.

In the verses here quoted, the poet celebrated the trans-

figuring power of time as it is celebrated in the modern declaration, "the past is enshrined in beauty."

METRICAL TRANSLATION :—

THE TRANSFIGURED PAST.

If I long should live,
Then, perchance, the present days
May be dear to me ;—
Just as past time fraught with grief
Now comes fondly back in thought.

LXXXV.

SHUNYE HOSHI.

Yo mo sugaru
Mono omou koro wa
Akeyarade
Neya no hima sae
Tsurenakarikeri.

LITERAL TRANSLATION :—

Yo mo sugaru
Throughout the night,

koro
while (*i.e.* during the time)

mono omou ma
I am anxiously thinking,

akeyarade
the day not dawning,

sae hima
even the crevices (in the shutters)

no neya
of my bed room,

tsurenakarikeri.
are, indeed, heartless.

Read *mono omou* as *mon'omou*.

EXPLANATORY NOTE. The priest (*Hōshi*) Shunye was son of the *Ason* Toshiyori Minamoto (No. 74).

In these verses the poet laments his vain hours of waiting for the coming of the loved one. He declares that, even the chinks in the *amado*, or "outer shutters," of his bed-room are cruel, in that they do not show the light of coming day that he may go forth and forget the night's misery.

METRICAL TRANSLATION :—

WAITING AND LONGING.

Now,—as through the night
Longingly I pass the hours,
And the day's dawn lags,—
E'en my bedroom's crannied doors
Heartless are, indeed, to me.

LXXXVI.

SAIGYO HOSHI.

Nageke tote
Tsuki ya wa mono wo
Omowasuru
Kakochi gao naru
Waga namida kana.

LITERAL TRANSLATION :—

Tsuki ya wa	*tote nageke*
Is it the moon	saying, "Lament!"
mono wo omowasuru	*waga* *namida*
while thinking over things?	My tears,
kana *kakochi*	*gao naru.*
alas! have my troubled	face.

EXPLANATORY NOTE. The priest (*Hōshi*) Saigyō was a member of the great Fujiwara family in its time of decadence.

This *tanka*, ascribed to him, is interpreted as the outflow of emotion occasioned but not caused by the moonlight. It is, as though the poet had said, "When I look at the moon, I become unutterably sad, and my eyes fill with tears. But I know now that the moon does not cause my sadness; that, really is the outflow of my own inner mood.

METRICAL TRANSLATION:—

MOONLIGHT SADNESS.

Is it then the moon
That has made me sad, as though
It had bade me grieve?
Lifting up my troubled face,—
Ah! the tears, the (mournful) tears!

LXXXVII.

JAKUREN HOSHI.

Murasame no
Tsuyu mo mada hinu
Maki no ha ni
Kiri tachi-noboru
Aki no yūgure.

LITERAL TRANSLATION:—

Aki no yūgure		*kiri*	*tachi noboru*
An autumn-evening		mist,	rising
ni ha	*no*	*maki*	*tsuyu*
to the leaves	of the fir-trees;		the drops
no	*murasame*	*mo*	*mada*	*hinu.*
of	the showers	even	yet	not dried.

Aki no yūgure="an autumn evening." This is a poetic symbol for loneliness and dreariness. *Murasame* is "the falling of rain, here and there, in sudden showers." The use of the tree *maki*, a kind of fir, would "indicate that the scene was laid in deep valleys."

EXPLANATORY NOTE. The priest (*Hōshi*) Jakuren lived at the close of the twelfth century. He was a member of the Fujiwara family.

In this *tanka* the poet depicts graphically a dreary scene in nature.

METRICAL TRANSLATION:—

A CHEERLESS NIGHT-FALL.

Lo, an autumn eve!
See the deep vale's mists arise
'Mong the fir-tree's leaves
That still hold the dripping wet
Of the (chill day's) sudden showers.

LXXXVIII.

KWOKA MON-IN NO BETTO.

Naniwa-e no
Ashi no karine no
Hitoyo yue
Mi wo tsukushite ya
Koi wataru beki.

LITERAL TRANSLATION:—

Yue hitoyo
For the sake of one night. (or of one joint, or node,
no karine
of a rush,) of transient sleep, (or of rush-
no ashi *no Naniwa-e*
node cut off,) of the rushes of the Bay of
koi wataru beki
Naniwa, (where we met,) must I live, longing
mi wo tsukushite ya.
for him, (or wade,) my body exhausting? (or by depth-measuring gauge?)

In this *tanka* there is an especially noteworthy embodiment of Japanese poetic "word-play." *Naniwa-e* is (1) the name of the place where the lovers, here celebrated, met; also (2) it is the name of a bay near Osaka, famous for its rush-growth. *Karine* is a *kenjōgen*, or word with the two meanings, (1) "a transient, or short, sleep," and (2) "the stump, or severed joint of a rush." *Hito-yo* is (1) "one night," and (2) "one joint of a rush" *Mi wo tsukushite* is (1) "exhausting one's self," as with longing, and (2) "a water-depth measuring gauge" *Wataru* is (1) "to pass," as through life, and (2) "to wade," as in water.

EXPLANATORY NOTE. The High Stewardess (*Betlō*) of the Empress Dowager Kwōka was a daughter of Toshitaka of the Fujiwara family and lived probably in the twelfth century.

In this *tanka* the poet showed great skill in her art. The verses can be read with either of the two meanings,—(1) "For the sake of one small joint, cut from the reeds of Naniwa bay, shall I wade the waters in which stands a depth measuring gauge?" or (2) "For the sake of the short sleep of only one night by Naniwa bay, must I now long for him with my whole heart, all life through?" The writer's purpose evidently is to express through the "*double entendre*," a longing that has come with only the acquaintanceship of the moment.

METRICAL TRANSLATION:—

A PRISONER OF LOVE.

For but one night's sake,
Short as is a node of reed
Grown in Naniwa bay,
Must I, henceforth, long for him
With my whole heart, till life's close?

LXXXIX.

SHOKUSHI NAISHINNO.

Tama-no-o yo
Taenaba taene
Nagaraeba
Shinoburu koto no
Yowari wo zo suru.

LITERAL TRANSLATION:—

Tama-no-o yo — String of Gems (*i e.* my Life)!
taenaba — If you will end,
(or break,) *taene* — end!
nagaraeba — If I continue to live,
shinoburu koto no — my effort to conceal (or suppress my love,)
yowari wo zo suru. — may indeed become weakened.

Tama-no-o, "thread of gems," is suggestive of *tamashii*, "spirit," "soul," "life." The suggestion is here connected with *taenaba*, "to break," or "to cut," and the *naga*, "long," of *nagaraeba*, "if I live long."

EXPLANATORY NOTE. The Imperial Princess (*Naishinnō*) Shokushi, or Shikiko, was a daughter of the Emperor Goshirakawa (1156-1159 A.D.).

In this poem the singer apostrophized her "life," or "soul," distressed by the effort to conceal a love to which she had yielded. "If you are to end, O my life! then end, lest, should you longer last, I fail in my effort to conceal my vow."

METRICAL TRANSLATION:—

DREAD IN SECRET LOVE.

Life! Thou string of gems!
If thou art to end, break now.
For, if yet I live,
All I do to hide (my love)
May at last grow weak (and fail.)

XC.

IMPU MON-IN NO TAIU.

Misebaya na
Ojima no ama no
Sode dani mo
Nure ni zo nureshi
Iro wa kawarazu.

LITERAL TRANSLATION :—

Misebaya na
Oh! that he could look (upon my sleeves).

dani mo sode	*no*	*ama*
Even the sleeves	of	the fisherwomen
no Ojima		*nure ni zo*
of Ojima (an island),		wet through and
nureshi	*wa*	*iro*
again wet,	as far as concerns	color,

kawarazu.
do not change.

EXPLANATORY NOTE. Lady Taiu, a daughter of Nobunari of the Fujiwara family, was in the service of the Empress Dowager Impu in the twelfth century. Her death occurred, it is said, in 1210 A.D.

In the anguish, chosen by the writer for her poetic fancy, the sufferer longed to show her tear-stained sleeves to her faithless lover, that, perchance, the sight might move him to renewed tenderness. It has been said, by way of explanation of the *tanka*, that, in the very extremity of misery tears of blood will flow; that, surely the hardest heart must be moved by the sight of garments stained with blood-tears. A more probable explanation, however, is,—the grief of the deserted mistress was so great that she shed tears so copious and bitter that the color of her sleeves was changed. How great must

have been her grief, then, when even the garments of fisher-women, constantly exposed to the sea's salt spray, still hold their color. It is habitual with the Japanese, when in distress, to cover their faces with the long sleeves of their garments.

METRICAL TRANSLATION:—

ANGUISH UNDER DESERTION.

Let me show him these!
E'en the fisherwomen's sleeves
On Ojima's shores,
Though wet through and wet again,
Do not change their dyer's hues.

XCI.

GO-KYOGOKU NO SESSHO DAIJODAIJIN.

Kirigirisu
Naku ya shimo yo no
Samushiro ni
Koromo katashiki
Hitori ka mo nen.

LITERAL TRANSLATION:—

Samushiro ni — *katashiki koromo*
On a cold mat, — (in) doubled over (bed)-clothes,

hitori ka mo nen — *shimo yo no*
Sleep I, alas! alone — this frosty night,

kirigirisu naku ya.
while the cricket cries?

Samushiro, "a straw mat;" here the term is equivalent to *samui*, "cold" and *mushiro*, "straw mat" *Koromo katashiki*, is "drawing the dress, or bed-cover, over one from the side" *i.e.* folding it over, so that one lies upon half of it, using the other half as cover.

EXPLANATORY NOTE. The Prime Minister (*Daijōdaijin*) and Regent (*Sesshō*) Go-Kyōgoku was a member of the Fujiwara family's circle of relationship. He lived through the disturbed closing years of the twelfth century, dying early in the thirteenth century (1206 A D.).

The description given in the poem here quoted is suggestive of great poverty and isolation. In the poet's fancy he is possessed of but one piece of bedding. That, he folds about him as he lies down for sleep upon a cold mat in a frosty night;—the chirping cricket only intensifies his cheerless solitude.

METRICAL TRANSLATION:—

IN LONE POVERTY.

On a chilling mat,
Drawing close my folded quilt,
I must sleep alone,
While throughout the frosty night
Sounds a cricket's (forlorn chirp).

XCII.

NIJO-NO-IN NO SANUKI.

Waga sode wa
Shiohi ni mienu
Oki no ishi no
Hito koso shirane
Kawaku ma mo nashi.

LITERAL TRANSLATION:—

No ishi no oki
Like a rock of the open sea,

mienu ni shiohi
invisible (even) at ebb tide,

waga sode wa *ma mo nashi*
(is)my sleeve never for a moment

kawaku *hito koso shirane.*
dry; no one knowing (of its existence).

Oki no ishi no read as *oki no'shi no.*

EXPLANATORY NOTE. Lady Sanuki, an attendant in the court of the Retired Emperor (*In*) Nijō who held the throne from 1159-1166 A.D., was a member of the Minamoto family. This family, which had had great power as a military body through the eleventh century and had lost much of it in the Hogen Insurrection (No. 75), was brought almost to ruin at the time of the Emperor Nijō, with the defeat of Yoshimoto in what is called the "Insurrection of Heiji" (1159 A.D.).

The writer, in this poem, likened her love—a secret love and a sad love—to a rock hidden in the depths of the ocean; never dry and ever unknown to men. The sleeve is an emblem of love in Japan.

METRICAL TRANSLATION:—

HIDDEN AND UNHAPPY LOVE.

Like a rock at sea
E'en at ebb-tide hid from view
Is my (tear-drenched) sleeve:—
Never for a moment dry,
And unknown in human ken.

XCIII.

KAMAKURA NO UDAIJIN.

Yo no naka wa
Tsune ni moga mo na
Nagisa kogu
Ama no obune no
Tsuna de kanashi mo.

LITERAL TRANSLATION:—

Wa yo no naka *moga mo na*
As for this world, would that it were

tsune ni *kanashi mo*
so always. How lovely (the scene,)!

tsuna de *no*
(the drawing) by means of a rope of

obune *no* *ama*
the small boat of the fisherwomen,

kogu nagisa.
rowing along the beach.

Kanashi, "sad," "melancholy," has also the meaning of "tenderness," and of "pensive pleasure."

EXPLANATORY NOTE. "The Minister of Kamakura," Sanetomo Minamoto, was the son of Yoritomo who led the Minamoto forces in the notable civil wars of the end of the twelfth century. Sanetomo in 1203 A.D. was given the high position of *Sei-i-taishōgun*,—or *Shōgun*, Generalissimo of the Imperial Government,—becoming thus the third holder of his father's great title. But, with him, the office was only nominal. Not allowed to make practical use of it, he devoted himself to literature. He received subsequently various honorary titles. He is known specifically as "The Minister of Kamakura." In 1219 A.D. while Sanetomo was worshipping at the shrine of Hachiman in Kamakura he was murdered by his nephew Kugyō, a priest. With this event the Minamoto family finally lost its power and, as a clan, ceased to exist.

METRICAL TRANSLATION:—

THE BEAUTIFUL WORLD.

Would that this, our world,
Might be ever as it is!
What a lovely scene!
See that fisherwoman's boat,
Rope-drawn, rowed along the beach.

XCIV.

SANGI MASATSUNE.

Miyoshino no
Yama no aki kaze
Sayo fukete
Furusato samuku
Koromo utsunari.

LITERAL TRANSLATION :—

	Sayo fukete		*aki kaze*
The night having far advanced,			the autumn wind
no	*yama*	*no*	*miyoshino*
of	the mountain	of	great Yoshino
		furusato	*samuku*
(blowing),		the old village	is cold,
		koromo utsunari.	
(and the sound)		of cloth being beaten (is heard).	

EXPLANATORY NOTE. The State Councillor (*Sangi*) Masatsune was a son of the Tayū Toshinari (No. 83), and a member of the Fujiwara family.

In these verses Masatsune, as is characteristic of Japanese poets after describing a scene, deepens the mood aroused thereby, with a single added thought. (No. 4) Here, "the sound of the beating of cloth," especially associated with the growing chill of the autumn-time, has been chosen for the sake of producing this effect.

METRICAL TRANSLATION :—

AN AUTUMN MOOD.

From Mount Yoshino
Blows a chill, autumnal wind,
In the deepening night.
Cold the ancient hamlet is ;—
Sounds of beating cloth I hear.

XCV.

SAKI NO DAISOJO JIEN.

Ōkenaku
Ukiyo no tami ni
Ōu kana
Waga tatsu-soma ni
Sumizome no sode.

Read *ōkenaku* as *ookenaku*. Read *ōu* as *oou*.

LITERAL TRANSLATION:—

Ni tami no ukiyo
Over the people of this miserable world,

ōkenaku ōu — *kana*
I am bold enough to spread, — indeed,

sumizome no sode — *waga tatsu ni*
my black-dyed sleeve;— — I, living on this

soma.
wood-cutter's mountain (*i.e. Mount Hiei* near Kyōto).

EXPLANATORY NOTE. The writer was a son of the Fujiwara Tadamichi (No. 76), and was a priest of the highest rank in one of the largest temples on Mount Hiei, near Kyōto, a mountain at one time among the chief sacred centers of the empire.

As archbishop (*Daisōjō*), Jien felt himself burdened with the spiritual welfare of the whole people. In these verses he meditated upon his great responsibility, with the feeling of personal unworthiness to bear it. The "black-dyed sleeve" is priestly; the act of spreading one's sleeve over another is protective. There is here a suggestive metaphor for the archbishop's office and ministry.

METRICAL TRANSLATION:—

AN ARCHBISHOP'S MEDITATION.

Though I am not fit,
I have dared to shield the folk
Of this woeful world
With my black-dyed (sacred) sleeve:—
I, who live on Mount Hiei.

XCVI.

NYUDO SAKI NO DAIJO-DAIJIN.

Hana sasou
Arashi no niwa no
Yuki narade
Furi yuki mono wa
Waga mi nari keri.

LITERAL TRANSLATION:—

Narade yuki	*no*	*niwa*
It is not the snow	of	the garden,
arashi		*sasou hana*
where the wild wind		leads the flowers
		furi-yuku
(that is passing away);—		(but) the thing
mono wa		*waga mi narikeri.*
that is falling away, (indeed,)		is myself.

Furi-yuku has two meanings:—(1) "to fall," as rain, snow, or leaves, and (2) "to pass," as through life, *i.e.* "to grow old," "to decay," or to "perish."

EXPLANATORY NOTE. The Prime Minister Kintsune, who was active in civil affairs in the first half of the thirteenth century, retired from his office and took monastic vows late in life. He died at the age of seventy-five in the year 1244.

A.D. He was the founder of a temple, and progenitor of the family, named *Saionji*.

In this *tanka* Kintsune indulged in a melancholy reflection upon man's decay in old age.

METRICAL TRANSLATION:—

ON FALLEN FLOWERS.

Not the snow of flowers,
That the hurrying wild-wind drags
Round the garden court,
Is it that here, withering, falls:—
That in truth is I, myself.

XCVII.

GON-CHUNAGON SADAIE.

Konu hito wo
Matsuo no ura no
Yūnagi ni
Yaku ya moshio no
Mi mo kogare-tsutsu.

LITERAL TRANSLATION:—

Moshio no yaku ya	*mi mo*
Like the sea-weed burning	myself also
kogare-tsutsu	*yunagi ni*
am inflamed (with feeling)	in the evening calm,
no ura	*no Matsuo*
of the coast	of Matsuo (or waiting place),
wo	*hito konu.*
on account of	one not coming.

Matsuo is a small village on the north coast of the island of Awaji, at the entrance to the Inland Sea. The word contains also, *matsu* "to wait." Hence there is the double meaning,—"the coast of Matsuo," and "the shore where one waits" for the coming of some one. *Moshio* may mean either "sea-water," or, as in poetry often, "salt sea-weed."

EXPLANATORY NOTE. The Imperial Vice Councillor (*Gon-Chūnagon*) Sadaie Fujiwara was, under the name of *Teikakyō*, the compiler of these "Single Songs of a Hundred Singers," the *Hyakunin-isshu*. The poet died in the year 1242, A.D. at the age of eighty.

He chose for his own contribution to this "Century of Song," this love song. The verses may be read as above translated, or they may be rendered,—"I am boiling like the sea-water heated on the coast of Matsuo, where I wait for one who comes not."

METRICAL TRANSLATION:—

LOVE'S IMPATIENCE.

Like the salt sea-weed,
Burning in the evening calm,
On Matsuo's shore,
All my being is aglow
Waiting one who does not come.

XCVIII.

JOZAMMI KARYU.

Kaze soyogu
Nara no ogawa no
Yūgure wa
Misogi zo natsu no
Shirushi nari keri.

LITERAL TRANSLATION:—

Wa yūgure	*no*	*ogawa*	*no*
As for the evening	of	the brook	of
Nara	*kaze*	*soyogu*	
Nara, (or the oak,)	the wind	rustling the leaves	

	shirushi	*no natsu*	*nari keri*
	(as)	sign	of summer	there is only
	misogi.		
	the sacred bath.		

Nara no ogawa means (1) a brook at Nara, the ancient capital of Japan (710-794 A.D.), or, (2) a brook bordered with a kind of oak (*nara*). *Misogi* is the act of purifying the body by bathing in cold water. It is a ceremony conducted according to the Shintō ritual. The "wind rustling the leaves" of trees, is symbolic of autumnal weather.

EXPLANATORY NOTE. The poet generally known as *Karyū* is also called, according to the Japanese reading of the ideographs composing his name, *Ietaka*. He was a member of the Fujiwara family. *Jōzammi*, the title here given, indicates an official rank of rather low degree in the Imperial household. Ietaka held also the title of *Junii*, a grade higher than the one by which he is commonly known.

METRICAL TRANSLATION:—

THE PASSING OF SUMMER.

Lo! at Nara's brook
Evening comes, and rustling winds
Stir the oak-trees' leaves;—
Not a sign of summer left
But the sacred bathing there.

XCIX.

GO TOBA-NO-IN.

Hito mo oshi
Hito mo urameshi
Ajiki naku
Yo wo omou yue ni
Mono omou ni wa.

LITERAL TRANSLATION :—

Hito mo oshi.		*hito mo*
(Some) men are pitiable,		some men,
urameshi		*yue ni*
too, are odious (to me),		because
omou	*yo wo*	*ajiki naku*
I consider	this world	wearisome ;—

wono omou mi wa.
I who am anxious (or full of care).

EXPLANATORY NOTE. The Emperor Go-Toba, who was placed upon the throne in 1186 A D. was compelled to leave it thirteen years afterwards, in 1199 A D.

For a long time he cherished the purpose of recovering for the Imperial authority its ancient power and respect. With the death of the third Kamakura *Shōgun*, Sanetomo (No. 93), he made his great venture. But he suffered complete defeat at the hands of the usurping Hōjō family's forces (1221 A.D.), under Yoshitoki. He was banished to the Oki islands, where he died in 1239 A.D.

In this *tanka*, the abdicated and defeated sovereign expressed his grief for fallen friends ; his hate for his enemies; and his weariness with the fallen world and life.

METRICAL TRANSLATION :—

AN EMPEROR'S LAMENT.

For some men I grieve ;—
Some men hateful are to me ;—
And this wretched world
To me, weighted down with care,
Is a place of misery.

C.

JUNTOKU-IN.

Momoshiki ya
Furuki nokiba no
Shinobu ni mo
Nao amari aru
Mukashi narikeri.

LITERAL TRANSLATION :—

Momoshiki ya
O Place paved with a Hundred Stones!

mukashi
(*i.e.* "the Imperial Palace,") the olden

narikeri *nao amari aru*
time is, indeed, more even (longed for)

shinobu ni mo *no* *furuki nokiba.*
than the fern even of the old eaves
(cleaves to them).

Momo-shi-ki, "hundred-stone-castle," a "pillow-word" for the name of the Imperial Palace. By metonomy the term is used for the power that had place in the Imperial Palace. *Shinobu* means a kind of "fern" (No. 14), and also "to long for."

EXPLANATORY NOTE. The Emperor Juntoku, at the failure of the Emperor Go-toba's effort to recover the lost Imperial prestige from the Kamakura Shōgunate (1221 A.D.), was banished to the island of Sado. Go-Toba (No. 99) was sent into exile at the Oki islands at the same time.

Juntoku in his island-prison, it is said, wrote this *tanka* giving expression to his grief over the fall of the Imperial power. When he thought upon his former state he longed for it, he said, even more fondly and tenaciously than the climbing fern, growing over the time-worn and decaying eaves of the palace itself, clung to the ancient walls.

METRICAL TRANSLATION :—

FOR GLORY THAT WAS.

O Imperial House!
When I think of former days,
How I long for thee!—
More than e'en the clinging vines
Gathered 'neath thine ancient eaves.

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TORIWI—ITS DERIVATION.

The obvious derivation of this word is that which is suggested by the Chinese characters with which it is usually written, viz, 鳥居 or 鶏柵, meaning bird-rest or bird-perch—in plain English, a hen-roost. Scholars, however, have been struck with the incongruity of applying this homely term to the stately portals which adorn the approaches to the temples of the old national religion of Japan. Various other derivations have therefore been suggested. We may summarily dismiss the conjecture which would associate this word with the verb *tōru*, to pass through. More consideration is due to the contention of Mr. B. H. Chamberlain* that the word *tori-wi*, like the thing which it represents, is of foreign origin. Sir Ernest Satow,† writing in February, 1874, retains the ordinary derivation, but adds, probably from some native authority, that it was originally a perch for the fowls offered up to the Gods, not as food, but to give warning of day-break.

The considerations urged in favour of the view that *tori-wi* is of foreign extraction would have much weight if this word stood alone. But it is only one of a group of four vocables all of which contain the same element *wi*, root of *wiru* or *woru*, to dwell, to rest, to abide, and all of which relate to a door or gateway. Besides *tori wi* we have *kamo-wi* 鴨居 or "wild-duck-rest," a term applied to the lintel of a door and to the upper of the two beams in which the *shoji* slide. *Kamo-wi* is no doubt a corruption of *kamo-wi* i.e. "upper-rest." Then we have *tsuchi-wi* 土居 or "earth rest," a name for the threshold better known at the present time as *shiki-wi* 敷居 or

* See "Things Japanese" 3rd edition. Art: *Tori-i*; also an article contributed to the proceedings of the Anthropological Institute.

† See "The Shrines of Ise," in Vol. II. of these Transactions.

"laid-down-rest." Nobody will contend that all these words are foreign. Yet how is it possible to dissociate *tori-wi* from the others?

The word *tori-wi* does not occur in the *Kojiki*, *Nihongi*, *Kiujiki*, *Norito*, *Kogojii*, nor, to the best of my knowledge, in the *Manyōshiu*. Hirata‡ says that in ancient times the *tori-wi* was called simply 門 (*mon* or *kado*). It has nevertheless a very respectable antiquity. In a Government notification of A.D. 771 the inner and outer *tori-wi* (of the Shrines of Ise?) are mentioned. The *Wamiōshō*,§ a Chinese-Japanese vocabulary of the 10th century includes the *tori-wi* in the category of "gates and doors" though without any indication that it was restricted to Shinto or to sacred purposes at all. The same authority quotes an older work in which the character 桄 (i.e. *kwannoki* or bar) is defined as the *tori-wi* of a gate, showing that to the mind of this author the *tori-wi* was only part of the structure which we know by that name. The *Wamiōshō* itself, on the next page, defines the same character 桄 as *to kami* i.e. "door upper" or "lintel." *Tori-wi*, therefore, at one time meant lintel as well as gate. Hirata is of opinion that the former is the earlier meaning of the word. He cites another case in which *tori-wi* and *kamo-wi* are used indiscriminately for the same thing, viz., lintel, and refers to a work called *Ruijin zatsuyō* which gives a drawing of a clothes-horse, the *kasagi* or rail of which is labelled *tori-wi-gi*, *i.e. tori-wi* stick. Hirata further quotes from the *Wamiōshō* a passage (which I am unable to find in that work) to the effect that "*Mon ke* (門鶏) or "gate-cock" is *itori-wi*. It has this name on account of its resemblance to a hen-roost (*togura*)." He concludes that *tori-wi* and *kasagi* were at first identical in meaning, the former term being subsequently applied to "an unroofed gate.

Tori-wi is possibly not the original form of this word.

‡ Zoku-Shinto-tai-i II. 28.
§ Vol. III. Chap. X. p. 12.

The *wi* (perch or rest) does not quite so well fit the other compounds above noted. The *Wamiōshō* writes not *kamo-wi* but *kamo-e* (鴨柄), *i e.* meaning handle, shaft, or branch. *Tori-wi* may therefore have been originally *tori e.*

Of course the above does not affect the contention that these honorary gateways themselves had a foreign origin. The reader will find this thesis maintained in a convincing manner in an admirable paper by Mr. Samuel Tuke contributed to the Japan Society's Transactions, 1896-1897.—Part II.

Curtis.

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MINUTES OF MEETINGS.

A General Meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji, on Wednesday, the 8th February, at 3 p. m., the President of the Society, Sir Ernest Satow, being in the Chair.

The minutes of the previous meeting having been taken as read, the Chairman called upon Dr. Florenz to read his paper on

ANCIENT JAPANESE RITUALS.

Dr. Florenz observed that the great length of his paper did not admit of its being read *in extenso*; moreover, a large portion of it consisted of critical notes which were not adapted for reading. He would, therefore, read only certain passages which he had selected for this purpose as being likely to have most interest for the meeting. The following is a brief abstract of what was read:—

Dr. Florenz explained that his paper was strictly speaking a continuation of papers on the same subject written many years ago by Sir Ernest Satow, and published in Vols. VII. and IX. of the Transactions of the Society. Sir Ernest Satow had translated 9 out of the 28 Rituals. The present paper dealt with Ritual No. 10, entitled "*Minadzuki Tsugomori no Oho Harahe*," or "Great Purification celebrated on the last day of the sixth month." The literature he had consulted in the course of his studies included, in addition to the older commentaries of Mabuchi, Motowori Norinaga, and Fujimi, the "*Norito Shiki-kogi*," by Haruyama Tanomu, the "*No ito hemmo*," by Shikida Toshiharu, Notes of Lectures delivered by Motowori Toyokahi in the Imperial University, and an interesting paper on the *Oho harahe*, or Great Purification, contributed by Dr. H. Weipert to the Transactions of the German Asiatic Society.

The Great Purification was one of the most important and solemn ceremonies of the *Shinto* religion, its object being the purification of the whole nation, from Princes and Ministers down to the common people, from sins, pollutions and calamities. In early times it appeared to have

been celebrated not at fixed intervals, but only when special reasons offered. The chief ceremony was performed in the Capital, near the South Gate of the Imperial Palace, and might be styled the Purification of the Court. But a similar ceremony was conducted at every important shrine throughout the country, whence the expression "Great Purification of the Provinces," in contradistinction to the Great Purification of the Court. The Great Purification consisted of certain ceremonial acts, chief of which was the throwing away into the water of the so-called *harahe-tsumono*, or purification offerings, and the reading of a ritual.

The Great Purification was to be distinguished from:—

1.—The simple *Harahe*, or purification of an individual from the pollution contracted by some offence, in which case the guilty person himself had to provide certain offerings to the gods. This was originally a mere religious ceremony, the offerings provided by the offender being in the beginning probably only such articles of his personal property as were considered to have been polluted. These were thrown away into the water. But out of this developed in the course of time the idea of a penalty. It was interesting to notice for what reasons, in what way, and to what extent in ancient times penalties came to be exacted under the name of a *harahe*. Both the *Kojiki* and *Nihongi* (passages from which were quoted by the lecturer), furnished much information on this point.

2—Another kind of *Harahe*, generally called "*Misogi*," or "Ablution," which was the purification of an individual or a place from pollution contracted by contact with something ceremonially impure, as, for instance, dead bodies.

3—A third species of *Harahe*, which preceded every important festival of a *Shinto* shrine, and by means of which the priests and others taking part in the festival were purified. This ceremony took place in a hall or open place specially prepared for the purpose, and consisted in the "*Kami oroshi*," or "bringing down of the spirits of the purifying deities," the recitation of the purification prayer, the performance of various symbolic acts, and the "*Kamiage*," or "Sending back of the gods." The festival could then begin.

4—A kind of *private Harahe*, mentioned by Fujii in his "*Gogo-shaku*," which, like the *Oho-harahe*, was performed on the last day of the sixth month.

The lecturer then dealt with the questions of the age of the Great Purification ceremony and that of the Ritual itself, quoting extensively from Japanese authorities, dwelt on the recitation of the Ritual, and described the details of the ceremony as conducted both in ancient and modern times. He also explained the legendary origin of the ceremony, and read a translation of the Ritual now used.

In the course of the discussion which ensued Dr. Florenz gave some further explanations in reply to questions which were put to him on various points connected with *Shinto* ceremonies.

The Chairman thanked Dr. Florenz in the name of the Society for the valuable and learned paper which he had contributed to the Society's Transactions.

The meeting then adjourned.

A general meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54 Tsukiji, on Wednesday, the 29th March 1899, at 3 p. m., the Vice President of the Society, Dr. D. C. Greene, being in the chair.

The minutes of the previous meeting having been taken as read, the Chairman called upon Sir Ernest Satow to read his paper on

THE JESUIT MISSION PRESS IN JAPAN.

Sir E. Satow gave a short account of two works printed at the Jesuit Mission Press in Japan between the end of the 16th and the beginning of the 17th centuries. One of these, entitled "Epitome of the Tai-hei-ki," was printed with movable types in Chinese characters and *hiragana*, and consisted of six volumes, without date or place. From the imprimatur of the missionary, Manuel Barreto, and the Bishop of Japan, which appeared on the first page of five out of the six volumes, it must have been printed between 1598 and 1610. Of this book no other copy was known to exist in Japan. The second was a summary of Christian Doctrine, also in the Japanese language but printed in Roman type, and bore on the title page the date 1600. This latter work the Society had undertaken to reproduce in facsimile in a forthcoming number of its Transactions. It was the same work as the catechism in the Bibliotheca Casanatense at Rome, printed at Nagasaki in that year, which he had described some years ago in a pamphlet entitled "The Jesuit Mission Press in Japan." The copy, which had been lent to him by the owner, had suffered greatly from book-worms and was in a very bad state of preservation, many words being missing and others undecipherable; but his acquaintance with the Chinese edition had fortunately enabled him to supply the missing portions of the text. The existence of two copies, one in Chinese and the other in *Romaji*, was probably explained by the fact that the one was intended for the use of native converts, while the *Romaji* copy was for the use of missionaries who were not familiar with Japanese writing. A perusal of the catechism showed that the language in which

it was written differed in many respects from that of to-day. For the information of readers he had therefore prepared a glossary which would be published as an appendix to the work. It was interesting to observe that 300 years ago a beginning of romanizing the language had been made, though without success, just as had happened again about twenty years back with a similar result.

Dr. Divers congratulated the Society on having papers from such old and distinguished members as Sir Ernest Satow and Prof. B. H. Chamberlain, and on the large attendance at its meeting which this had brought about. One fact of interest, already noted by the author of the paper, was that the attempt to replace Japanese characters by Roman letters was a very old affair instead of having been only attempted in the present period of Japan's development. It had failed then as it had failed apparently now, and he did not regret the fact. Another point of interest was the possibility afforded by the old romanised text of comparing the pronunciation of the time with that which prevails at present. It was rare to find such an opportunity in the history of languages.

The Chairman, on rising at the close of the discussion, called attention to the importance of this contribution to the history of the early Christian press of Japan, which the honoured President of the Society had made in his interesting paper. It was much to be regretted that information upon this subject was, and apparently must remain, so meagre. The movement with which that press was associated had left a far deeper and more permanent impression upon Japanese life and thought than was commonly supposed. While men of almost every social stage shared in that movement, owing to the greater inertia of the lower classes it was natural to expect to find clearer and more distinct traces of its influence among them. That such traces do exist, he thought a careful study of almost any of the irregular Shinto sects would show. He believed that a careful analysis of the teaching of these sects would some day be made and would convince the world that Xavier with his associates and successors had not only introduced a beneficent, but also a strong and permanent force, into the life of Japan—a force which had materially modified the general attitude of mind toward ethical and religious questions. In conclusion he again emphasized the indebtedness of the Society to the President, Sir Ernest Satow, for the pains he had taken to reproduce this valuable book for its Transactions.

He then called upon the Rev. A. Lloyd to read on behalf of the author, who was absent, a paper by Mr. B. H. Chamberlain entitled

NOTE ON A LONG-TAILED BREED OF FOWLS IN TOSA.

It was stated in this paper that the origin of the breed in question was not known but was believed to be at least 100 years old, and that the general term—*Shinowara to*—by which these fowls were known, was derived from the village of Shinowara some three *ri* to the east of the town of Kochi. The different varieties of the breed were described and details were given as to the length of the tail feathers, and their rate of growth, and regarding the methods of keeping, feeding, and transporting the birds.

The Chairman observed that the Society were glad to receive the information contained in Mr. Chamberlain's paper on the subject of this rare breed of fowls, and requested the Corresponding Secretary to convey the Society's thanks to the author.

The meeting adjourned at 4.30. p. m.

A General Meeting of the Asiatic Society of Japan was held at the British Legation, Tokio, on Wednesday the 21st June, at 4 p.m., Dr. Edward Divers, F.R.S., being in the chair.

The Chairman having called on Sir Ernest Satow to read his paper entitled

"THE CULTIVATION OF BAMBOOS IN JAPAN,"

Sir Ernest Satow said that the main portion of his paper was too long and in some respects too technical to be well adapted for reading. He would therefore read only the Introduction, of which the following is a prècis.

The writer commenced by observing that it was only in recent years that the bamboo had been cultivated in England in the open air. For a long time it had been supposed that the climate of Great Britain was too raw and cold for such delicate plants. At present, however, it had become rather the fashion to grow bamboos, and horticulturists seeking for hardy species had naturally turned to Japan because its climate, though possessing on the whole a higher temperature than Great Britain, was subject to correspondingly greater cold and more frequent frosts in winter. The result had been very successful. In one instance, that of a garden in the Midlands, a locality noted for the severity of its climate, some fifty species had been found to flourish exceedingly well, though of course not reaching the dimensions they attained elsewhere. A large number of these had been imported from Japan, and it might interest people to know that a considerable

business in the exportation of bamboos to Europe was now being carried on in Tokio and Yokohama.

The writer's object in preparing this paper had not been to give an account of the uses to which the dry cane might be turned but rather to encourage the cultivation of the living plant, and to assist in determining the right nomenclature of the various kinds of bamboos already introduced into the gardens and parks of Great Britain.

The body of the paper consisted mainly of a translation of the "Nihon Chiku-Fu," or "Manual of Japanese Bamboos," a book published in 1885 by the late Katayama Nawohito. A Dutch translation of this work had been prepared some years ago by Monsieur Leon van der Polder, Secretary to the Netherlands Legation in Tokio, and the same gentleman had also made a French translation which still remained in manuscript. A new version in the English language might not, it seemed to the writer of the paper, be regarded as superfluous. In the preparation of this, care had been taken to follow the original text as closely as possible, but it had appeared advisable to omit some unimportant matter, such as the different methods of preparing bamboo sprouts for the market, and the chemical analysis of bamboo seed. The author, or to speak more correctly, the compiler, of the work in question having evidently been indebted to an earlier and more elaborate book, the Keiyen Chiku-Fu, written by an anonymous author, the latter had been compared throughout and extracts had been given where necessary.

The writer had been led to undertake the labour involved in the preparation of the paper by the recent publication of "The Bamboo Garden" by Mr. A. B. Freeman-Mitford. That work contained descriptions of many of the species mentioned by Katayama as they had been grown by him in central England. It was well known that differences of soil and climate when supplemented by care bestowed in cultivation resulted in considerable variations in many plants, especially so far as size was concerned. The *Rosa rugosa*, the oleander, and the *Berberis Thunbergii* were all instances of the changes which occurred and the Bamboo was no exception to the rule. It was therefore no matter for surprise that gardeners and cultivators should find it difficult to determine the plants which they obtained in Japan. They usually arrived in poor condition and it was necessary for three or four years to elapse before they developed sufficiently to admit of accurate identification. In the meantime, however, they had been named by the dealers, and sometimes in a manner which led to great confusion. Another cause of error lay in the fact that labels became illegible in transit and becoming detached were afterwards assigned to the wrong plants. Hence, as the reader who consulted Mr. Mitford's book would learn, there existed a considerable

amount of uncertainty as to the proper scientific equivalents of the Japanese names of Bamboos, which was increased by the multiplicity of synonyms given to them in Japan.

Various instances illustrating the uncertainty which existed were given by the writer, who proceeded to refer to the great merits of the list of Japanese plants compiled by Professor Matsumura of the Imperial University of Tokio, which gave the names of all the botanical species known in this country, and not properly to be included as exotics, distinguishing as far as possible the indigenous species from those which had been cultivated for so long a time as to be fairly regarded as naturalized. Professor Matsumura's scientific names disagreed in some instances with those given in the list at the end of Mr. Mitford's book, and therefore whenever in the author's paper the Japanese name of a bamboo appeared as the heading of a section both the specific names distinguished by initials had been given. In the cases where no Latin names had yet been assigned it might be found that the Japanese names merely represented garden varieties.

After referring to the practical difficulty in identification caused by the fact that most bamboos flower very rarely, the author of the paper discussed the question of the classification of certain species of Bamboo, drew attention to the permanent characteristics of all bamboo, and the essential difference which existed between certain varieties, and examined generally the question of *genus* identification.

Professor Matsumura, it was pointed out, enumerated in his list 22 species of bamboo known in Japan, only seven of which he apparently regarded as exotic. Katayama, on the other hand, mentioned 51 sorts, but of these at least two dozen were either doubtful species or mere "sports."

Of the Bamboos grown in Japan three only, as a rule, attained any great size. These were the *Môsô*, the *Madake* and the *Hachiku*, all of which were valuable for economic purposes. The first supplied the bamboo shoots used as a vegetable; the second was commonly employed for water pipes, scaffolding poles, roofing poles and many other purposes, being perhaps the commonest of all; the third, though less common, was adaptable to the same uses as the second. The first was what was commonly known to foreign residents as "the feathery bamboo," from the manner in which the plumes bent over, and the yellow stem and yellowish-green foliage rendered it a picturesque object in the landscape. Of the larger species it was certainly the most decorative, the next to it in point of beauty being one of the smaller species, the *Tai-min-chiku*, which had also a drooping habit.

After he had finished the reading of the Introduction to his paper, the

concluding portion of which dealt with the cultivation of the Bamboo in Japanese gardens, Sir Ernest Satow made the following additional observations:

The origin of the word bamboo, he explained was obscure. Colonel Yule, in his delightful "Glossary of Anglo-Indian words," thought we got it through the Portuguese from a Canarese word *bamwu*. The earliest Portuguese writer called it *mambu*, and its first occurrence in English was in Hakluyt's Voyages (1586) in the form *Bambo*. By the time of Purchas, in 1621, it had assumed its present form Bamboo.

The *Bambusaceae*, according to Munro, quoted in Mitford's "Bamboo Garden," were divided into three sections, *Triglossae*, having three stamens, the True Bamboos, having six, and *Bacciferae*, having six stamens and a berry-shaped fruit. The first of these contained three sub-sections, of which the first, *Arundinariae*, contained three *genera*, two of which, namely Arundinaria and Phyllostachys, he had already described by their main characteristics.

If we dug up a bamboo we found that it consisted in many instances of an under-ground stem with knots like those on the over-ground stem but closer together. In the specimen of *Hotei chiku* which he showed it would be seen that each knot bore a bud. Some of these buds developed and thrust themselves above-ground in the form of a shoot. This shoot he compared to a closed telescope which was gradually drawn out as the stem gained in height. The stem never grew in thickness after it was once formed and it attained its full height in the first year of its life, the only apparent exception being in the terminal leaf which sometimes did not unfold till the second year. The branches developed in the same manner as the stem, and bore the leaves. Both main stem and branches bore buds at the knots or nodes, which in many cases did not develop during the first year of life.

The joint or portion between two nodes was called the inter-node. It was enveloped in a sheath, terminated on the lower part of the stem by a leaf-like appendage styled *limbus*, or pseudo-phyll. It had no midrib, but at the top of the stem the last four or five assumed the form of a true leaf. These leaves were borne on sheaths which covered each other almost entirely, so that they seemed to grow close together; but if their sheaths were carefully stripped off it would be seen that each sheath rose from the lower end of an inter-node which it tightly embraced. Only the terminal leaf had no sheath and sprang directly from the top of the last node of all. In one species, the *Bungo-zasa* (*Bambusa ruscifolia*), the branches were very short, and each bore only one leaf. It would be seen therefore that the unit out of which a

bamboo was built up consisted of a single inter-node with its accompanying sheath and pseudo-phyll, or true leaf, as the case might be.

Various species of bamboos were exhibited in the course of the lecture and the differences in their sheaths as to colour and hairiness were pointed out. The ligule, which was explained to be a small membranaceous portion of the sheath adhering closely to the stem and preventing rain-water from running down and lodging between the sheath and the inter-node, was also shown, and the lecture concluded with the exhibition of a small collection of variegated bamboos.

The Chairman thanked Sir Ernest Satow in the name of the Society for his valuable and interesting lecture.

The meeting adjourned at 5.30 p. m.

TORI-WI—ITS DERIVATION.

(By Mr. W. G. Aston.)

The following paper was read at a meeting of the Asiatic Society, held at the Parish buildings, Tsukiji, on Wednesday Nov. 14th at 4 p. m.: Dr. Greene was in the Chair.

The obvious derivation of this word is that which is suggested by the Chinese characters with which it is usually written, viz. 鳥居 or 雞柝, meaning bird-rest or bird-perch—in plain English, a hen-roost. Scholars, however, have been struck with the incongruity of applying this homely term to the stately portals which adorn the approaches to the temples of the old national religion of Japan. Various other derivations have therefore been suggested. We may summarily dismiss the conjecture which would associate this word with the verb *tōru*, to pass through. More consideration is due to the contention of Mr. B. H. Chamberlain* that the word *tori-wi*, like the thing which it represents, is of foreign origin. Sir Ernest Satow,† writing in February, 1874, retains the ordinary derivation, but adds, probably from some native authority, that it was originally a perch for the fowls offered up to the Gods, not as food, but to give warning of day-break.

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The considerations urged in favour of the view that *tori wi* is of foreign extraction would have much weight if this word stood alone. But it is only one of a group of four vocables all of which contain the same element *wi*, root of *wiru* or *woru*, to dwell, to rest, to abide, and all of which relate to a door or gateway. Besides *tori-wi* we have *kamo-wi* 鴨居 or "wild-duck-rest," a term applied to the lintel of a door and to the upper of the two beams in which the *shōji* slide. *Kamo-wi* is no doubt a corruption of *kami-wi* i. e. "upper-rest." Then we have *tsuchi-wi* 土居 or "earth-rest," a name for the threshold better known at the present time as *shiki-wi* 敷居 or "laid-down-rest." Nobody will contend that all these words are foreign. Yet how is it possible to dissociate *tori-wi* from the others?

The word *tori-wi* does not occur in the *Kojiki*, *Nihongi*, *Kaikiji*, *Norito*, *Kogoji*, nor to the best of my knowledge, in the *Manyōshiu*. Hirata‡ says that in ancient times the *tori-wi* was called simply 門 (*mon* or *kado*). It has nevertheless a very respectable antiquity. In a Government notification of A.D. 771 the inner and outer *tori-wi* (of the Shrines of Ise?) are mentioned. The *Wamiōshō*§ a Chinese-Japanese vocabulary of the 10th century includes the *tori-wi* in the category of "gates and doors" though without any indication that it was restricted to Shinto or to sacred purposes at all. The same authority quotes an older work in which the character 楣 (i. e. *kuannoki* or bar) is defined as the *tori wi* of a gate, showing that to the mind of this author the *tori-wi* was only part of the structure which we know by that name. The *Wamiōshō* itself on the next page defines the same character 楣 as *to kami* i. e. "door upper" or "lintel." *Tori wi*, therefore, at one time meant lintel as well as gate. Hirata is of opinion that the former is the earlier meaning of the word. He cites another case in which *tori-wi* and *kamo-wi* are used indiscriminately for the same thing viz., lintel, and refers to a work called Rui-jin zatsuyo which gives a drawing of a clothes-horse, the *kuagi* or rail of which is labelled *tori wi gi*, i. e. *tori-wi* stick. Hirata further quotes from the *Wamiōshō* a passage (which I am unable to find in that work) to the effect that "*Mon ke* (門鷄) or "gate-cock" is *itori-wi*. It has this name on account of its resemblance to a hen-roost (*togura*)." He concludes that *tori-wi* and *kuagi* were at first identical in meaning, the former term being subsequently applied to "an unroofed gate."

Tori-wi is possibly not the original form of this word. The *wi* (perch or rest) does not quite so well fit the other compounds above

‡ Zoku-Shinto tai-i II. 28.

§ Vol. III. Chap. X. p. 12.

noted. The *Wamiōshō* writes, not *kamo-wi* but *kamo-e* (鴨江) *i.e.* meaning handle, shaft, or branch. *Tori wi* may therefore have been originally *tori-e.*

Of course the above does not affect the contention that these honorary gateways themselves had a foreign origin. The reader will find this thesis maintained in a convincing manner in an admirable paper by Mr. Samuel Tuke contributed to the Japan Society's Transactions, 1896-1897.—Part II.

JAPANESE POETRY.

A résumé of Professor MacCauley's paper read at the meeting of the Asiatic Society held at the Parish Buildings, Tsukiji, on Wednesday November 14 is given below :—

Japanese poetry regarded as part of the world's literature is individual and unique. It had its origin in a prehistoric age; its form and content were of its own kind and were practically fixed at the time it first appeared in written speech; and reached its culminating excellence nearly a thousand years ago. At the present day, when the Japanese people have been released from their long-held seclusion from the other peoples of the world, there is the probability that their poetry will come under the same stimulus that has vivified and started forward their sciences and their other modes of mental energy, but so far there has appeared little sign of promise for any noteworthy poetic development. A study of Japanese poetry therefore carries one far back in the centuries and into a literary realm that lies as isolated in the world of letters as the empire of Japan has lain in the world of nations.

With a wish to make a contribution to the study of the poetry of Japan, I invite you to turn to the collection of poems known as the *Hyakunin-isshu*. This collection may fairly be accepted as representative of that which is characteristic as a whole of the unique poetry of this people. It is not the largest single collection of Japanese poems; it did not originate, as was true of most other collections, under Imperial direction, nor does it contain any of the few longer poems that once promised much for the future of Japanese poetry; but in these single songs of one measure, taken from the works of a hundred writers, there have been gathered many that are of the very highest excellence. All of

them are distinctive in form and in subject matter, and nearly all of them were produced in that period in Japan's history whose literature has been commended as "classic." Besides, this collection of poems as a whole is comprised within an easily managed round number. And, moreover, whatever may be its worth throughout, it is at present, and has for a long time been, in largest part the household poetry of the Japanese, in the form of a game of cards, in which man, woman, and child repeat over and over again in their play the measures and thoughts of the verses. In brief there is no other gathering of Japanese poems so manageable for a single course of study. For all ordinary investigation, it is sufficiently instructive concerning the peculiar characteristics of the poetry of Japan, and for readers in Europe and America it will serve to show well the kind of poetic production and pleasure that has the largest popular favour with this people.

These "Single Songs of a Hundred Poets" were not gathered together in this form until towards the middle of the thirteenth century. At that time there were existing many comprehensive and accepted compilations of verse. The poems that, according to tradition, had been sung by the gods and ancient heroes had been preserved in such authorized histories as the *Kojiki* (Record of Old Things) and the *Nihonshoki* (History of Japan), which brought the traditions and records of the country down from the farthest past to about the end of the seventh century of the Christian era. But, near the middle of the eighth century, during the reign of the Empress Koken, Tachibana no Moroe began to collect into one work all the poems then extant, which work, in the ninth century, as supplemented by Otomo no Yakamochi, came into literature as the celebrated *Manyōshu* ("Collection of Myriad Leaves.") In the twenty volumes constituting this collection there are more than 4,300 poems, among which are gathered about 250 of what are called *naga uta*, "long songs," because they are composed of more than the five lines to which the standard Japanese poem is limited. The "long songs," or *naga uta*, of the *Manyōshu* are spoken of as especially admirable. They have been used for centuries as models of their kind by Japan's poets. Among the many writers distinguished in the *Manyōshu* are Kakinomoto no Hitomaro, (3), Yamabe no Akahito (4) and Otomo no Yakamochi (6), specimens of whose verse appear in the *Hyakunin-isshu*. In the tenth century, after the Imperial capital had been fully established in Kiōtō and a hundred years and more of the dominion of Chinese influences in Japanese literature had passed, a revival of literature distinctively Japanese took place. By order of the Emperor Daigo between the years 905 and 922 a.d. Ki no Tsurayuki (35), a poet of the rank of the earlier Hitomaro, made a new compilation of verse called

the *Kokinshu* (Ancient and Modern Songs). This work is now esteemed the finest, and it is the most studied, collection of poems in Japanese literature. It contains more than 1100 "songs," *uta*, only five of which are *naga uta*. This work, divided into twenty parts, has among its treasures quite a number of *uta*, or "songs," of the standard measure, commonly known as *tanka*, that are repeated in the *Hyakunin-isshu*. It was at this period in the Empire's history that poetry began to have a language peculiarly its own, distinctly marked off from that of ordinary speech. Fifty years later than the compilation of the *Kokinshu*, about 970 a.d., a school of poetry was established in the Imperial Palace, and poetic composition became, and for a long time remained, one of the chief accomplishments of the members of the Court and of the nobility. Various compilations of verse, supplementary to the *Manyōshu* and the *Kokinshu*, were then made under Imperial command. Between the time of the completion of the *Kokinshu*, (922 A. D.) and the gathering of the *Hyakunin-isshu* (1235 A. D.), no less than seven authorized and distinguished collections of poems were made. These were the 1. *Go sen shu* (After Collection), 2. *Shuishu* (Gathered Remnants, 3. *Go shuishu* (Past Gathered Remnants), 4. *Kingyoshu* (Golden Leaves), 5. *Shikwaishu* (Word Flowers), 6. *Senzaishu* (Immortal Songs), and 7. *Shin-Kokinshu* (New *Kokinshu*). These works, together with the *Kokinshu*, are known in literature as the *Hachi dai shu* (Collections of Eight Dynasties). They are all possessed of much merit. It is said that the *Shin Kokinshu* "contains stanzas constructed with remarkable skill, the phraseology subtle and elegant, the rhythm easy and graceful, the style refined, and the ideas profound." It "stands at the head of all collections of poems published under Imperial auspices." In these seven compilations may be found some of the best *tanka* reproduced in the *Hyakunin-isshu*. The *Shin-Kokinshu* was in a large measure only a re-editing of the poetical collections made subsequent to the *Kokinshu* itself.

With this store of poetic treasures at command, some one, about the year 1235 A. D., brought together these "Songs of a Hundred Poets" as one anthology. Just by whom, and how, the *Hyakunin-isshu* came to be gathered is no longer known. Certainly, in its present form its editorship is doubtful. The author of the *Dai-Nihonshi* (History of Great Japan) was satisfied, upon the authority of the *Meigetsuki* (Records of Brilliant Months) that the collection was made by Teikakyo, whose family name was Fujiwara no Sadaie (97). Sadaie held high office. He was an Imperial Vice Counsellor prior to, and under, the reign of the Emperor Shijo, (1233-1242 A. D.). He was also one of the leading poets of his day. Under his direction the *Shin-Kokinshu* was compiled.

The *Meigetsuki* was originally a daily record kept by Teikakyo. The original manuscript has almost wholly perished. Indeed, some of the authorized authentic sheets of the work are doubtful. And there is much question whether the present form of the *Hyakunin-isshu* is that which it had at the first. Among the traditions connected with the compilation of the anthology is this;—Teikakyo was a skilful writer of the *kana* syllabary. He also held a position that might be called the poet-laureateship of the time. Among his friends or relatives was a noble named Utsunomiya Yasaburo, who became a lay priest, *nūdō*, and lived in a cottage in the village of Ogura in Saga. In the "Record of Brilliant Months," it is said, "I wrote for the *shōji* of the Middle house of Saga coloured papers and sent them. At night I sent them to Kingo." Kingo, whose name is generally known as Tame ie, was Teikakyo's son, and was married to Utsunomiya Yasaburo's daughter. By some, the supposition is that the latter, Rensho, who was a poet also, had requested Sadaie, through the son, to write down with his skilled pen a hundred poems which he, Rensho, had selected for the decoration of *shōji* in his new country house in Ogura. Sadaie obligingly complied with the request. Were this story true, Rensho, not Sadaie, would have whatever reputation belongs to the compilation of the hundred songs. Afterwards, when Tame ie, as it is said, copied the poems from the *shikishi*, or thick fancy-coloured paper used for the writing of poems, he arranged them in an approximate chronological order. Another tradition locates the poetic ornamentation of the *shōji* in the poet's own country home at *Ogurayama*, whither the poet had retired after resignation of his office in the Imperial Court. Sadaie's choice of the poems, according to this story, was made without special forethought and without system. He wrote down the verses at random, just as they happened to come into memory, while he had brush in hand. Strict literary judgment did not guide him. For this reason the songs show an unequal merit; some displaying the very finest quality appearing side by side with much that is of inferior worth. The mode of production of the collection, however, is a matter of comparative indifference. This "Century of Songs" exists, and by the fortune of circumstances, in time it became known everywhere as the *Ogura Hyakunin-isshu*.

How the hundred poems happened to come into use for a household game at cards is not known. The first decided notice of the game is found after the time of the fourth Shogunate, or in the age of Genroku (1688-1703, A. D.) It was in this period that Kaibara Yekken wrote the "Great Learning for Women" (*Onna Daigaku*), and other books for the education of women. Much attention was paid to the education of girls then. Girls' books were much in demand. At that time the

Hyakunin-isshu became useful as a text book for private female education. During the Shogunate, when the poems had been transferred to separate cards, a package of the *Hyakunin-isshu* was looked upon as a part of a bride's household outfit. At that time, many *samurai* in Kyoto, skilled in calligraphy, aided in the financial support of their households by writing the hundred cards for the market. Some of these cards written by well-known noblemen have now great financial value. A story is handed down that about six hundred years ago, the Imperial Court guards had a habit in night watches of writing with bits of charcoal inside their porcelain plates, each, one of the "parts" of extempore poems, *renga*, and of seeing how one part would fit with another. This verse play, it is supposed by some, suggested a similar use of the hundred songs. But, as said before, the origin of the *utagaruta*, or "song cards," is unknown. One must be satisfied with the fact that two centuries or more ago the poems somehow had gained place in the homes of the Japanese people in the form of a game at cards, whereby they have become the common property of old and young, and are to-day as household words.

Mr. MacCauley continued his essay by a characterization at length, in general and specifically, of Japanese poetry, and then said:—In carrying on our study it is desirable that we should have in mind, further, somewhat the circle of men and women in which devotion to poetic composition was dominant, and also the social environment of the writers. The *Hyakunin-isshu* is a collection of verse whose parts date from the latter part of the seventh to the beginning of the thirteenth centuries. Most of the songs were written in the ninth and tenth centuries. Throughout most of the period covered by this anthology the production of poetry was one of the chief pastimes of the Imperial Court and of the members of the higher aristocracy. This fact, one readily sees, explains much that is characteristic of the compositions. Poetry was a polite accomplishment, and it varied with the varying fortunes of its exalted source. Before the eighth century, that is, the age of Nara, the Imperial capital was changed almost as often as the Emperors were changed. Court life then was consequently comparatively barren and commonplace. Pomp and grandeur were almost unknown, and luxury did not tempt to indolence and vice. At Nara, however, through the larger part of the eighth century, seven Emperors reigned in succession, and, on account of a growing intercourse with China, Court life then became increasingly ceremonious and ornate. Towards the end of the eighth century, under the Emperor Kwammu, the site of Kyoto was chosen for the Imperial capital. Then the Imperial residence became fixed, to remain so nearly eleven hundred years. At that time, too, and for the

next four hundred years the career of the Japanese aristocracy was one of increasing wealth and luxury. The comparatively unpolished, frugal, and industrious habits of the Nara age by degrees disappeared. The ruling classes entered upon a career of high culture, refinement, and elegance of life, that passed, however, in the end into an excess of luxury, debilitating effeminacy, and dissipation. It was during the best part of these memorable centuries that Japanese literature as *belles-lettres* culminated, leaving to after times, even to the present day, models of pure Japanese diction. The Court nobles of the tenth, eleventh, and twelfth centuries had abundant leisure for the culture of letters, and they devoted their time to that, and to the pursuit of whatever other refined or luxurious pleasures imagination could devise. For instance, among the many notable intellectual dissipations of the age were reunions at daybreak among the spring flowers, and boat rides during autumnal moonlight nights, by aristocratic devotees of music and verse who vied with one another in exhibits of their skill with these arts. Narihira (17), it is said, "the celebrated beau and dilettante of the times of the Emperors Montoku and Seiwa," was a typical specimen of these devotees of refinement and of sensuous gratification. In much of the verse of this "Century of Song," the sentimentality, the refinement, and the laxity of morals of the pleasure-loving courtiers and aristocrats of the Heian Age are exhibited. The poems are in good part an instructive comment of the life of the high classes of the times.

The treatment of the *Hyakunin-isshu* offered in these pages is to be accepted as a literary rather than as a scholastic work. Here results rather than processes have been given. Only such technical exegetical notes as are needed to make exceptionally obscure words and passages more intelligible have been attached to the translations. The translations themselves are, as strictly as is possible for an English rendering, made literal, both in prose and in metrical form. The metrical renderings have been attempted as exact reproductions of the original measure of the *tanka* and, where possible with fidelity to literalness, have been clothed in poetic terms. Some biographical information and some illustrative comments upon the writers' meanings have been attached to each poem. These last-named notes it is hoped will be found helpful and of special interest to readers generally. An attempt has also been made to give appropriate titles to the metrical translations.

Now, taking these "Single Songs of a Hundred Poets," as a whole, the reader will find that, broadly judged, they can be gathered, in accordance with their subject-matter, into three groups. Let us name these groups, 1, *Nature*, or contemplation and description of scenes in the outer world; 2, *Sentiment*, or moods associated with the milder

human emotions, such as Melancholy, Pensiveness, Regret, Sympathy. Contentment, Gratitude, Friendship, Filial Love, Loyalty, and the like. 3. A third group belonging to the deeper ranges of emotion, but distinctive enough to be regarded separately, is composed of those poems which are outbursts of the passion *Love*. Love-poems are in a high degree characteristic of Japanese as of all other poetry. In this collection, forty-six of the *tanka*, nearly half of the songs, have for their motive some phase of this great human passion. Twenty-nine of the *tanka* are given to the more ordinary sentiments, and twenty-six to the scenes of nature. It will be well, however, in reading all these songs to remember that they need not be taken as transcripts of personal experiences. Most of them were creations for use in poetical contests and as exhibits of artistic skill. Often they may have had no other basis than the writer's fine fancies drawn from his imagination's realm.

We shall not now try to pass all these songs in review. Readers can examine them at their leisure in the following pages. But, to illustrate the judgment just made, attention is called to a few songs which show some special skill in form and word, considered as utterances of the Japanese muse. The fourth *tanka*, for instance, is a delicate bit of suggestion and impressionism concerning a scene in nature. We will name it, "Beauty made Perfect." On the coast of Tago is one of Japan's very best sea and landscapes. Rising, as its centre and crown, is the "peerless mountain," Fuji. The scene is at any time one of supreme beauty. But the Japanese poet would add one touch to make it perfect.

When to Tago's coast
I my way have ta'en, and see
Perfect whiteness laid
On Mount Fuji's lofty peak
By the drift of falling snow.

So, also, in song seventeen, where the poet celebrates the delight he felt at seeing the scarlet leaves of antumn floating upon the blue waters of the river Tatta. He recalls the wonderful age of the past when the gods, so it was said, bore sway in the world and all marvels were seen and done.

I have never heard
That, e'en when the gods held sway
In the ancient days,
E'er was water bound with red
Such as here in Tatta's stream.

In *tanka* twenty-two there is a punning word-play that does not ill

A peculiar charm pervades the seventy-eighth song, "A Night at Suma's Gate," to one who has seen the pensive and exquisite beauty of the scenery near there. In ancient times there was an Imperial barrier at the place:—

Guard of Suma's Gate,
From your sleep how many nights
Have you waked, at cries
Of the plaintive sanderlings
Migrant from Awaji's isle?

There is a note of hope in the eighty-fourth song that is an agreeable departure from the general sadness of these poems of Sentiment,—"The Transfigured Past."

If I long should live,
Then, perchance, the present days
May be dear to me:—
Just as past time fraught with grief,
Now comes fondly back in thought.

Many others of these poems of Sentiment are worth repeating as illustrating our theme, but it will be well now to turn to the third group,—that which is gathered about the mighty power moving in all human life, Love.

Tanka thirteen tells of love perfected. The poet uses the figure of a mountain rill becoming a full, serene river.

From Tsukuba's peak
Falling waters have become
Mina's still, full flow.
So, my love has grown to be:—
Like the river's quiet deeps.

In *tanka* sixteen, by means of two word plays,—one, upon the word Inaba, meaning a mountain or district to which the poet was going, and also the phrase "if I go;" the other upon the word *matsu*, meaning "a pine tree," and "to wait," as one *pining* for another may wait,—an assurance of faithful love is well given.

Though we parted be,
If on Mount Inaba's peak
I should hear the sound
Of the *pine* trees growing there,
Back at once I'll make my way.

In the eighteenth song, one of the distinctive devices of Japanese poetry, the "preface" and euphonic "introductory word" appear. In

the English rendering the word "gathered" reproduces approximately this device. The first two lines of the stanza are to be regarded as introductory. The theme is "Secret Love."

Lo! the gathered waves
On the shores of Sumi's bay!
E'en in gathered night,
When in dreams I go to thee,
I must shun the eyes of men.

The solicitude of a woman for the safety of a man who has deserted her, showing thereby the self-effacement that love at time effects, is well expressed in the thirty-eighth *tanka*. The lover had sworn to the gods that he would never desert his mistress. The wronged woman therefore feared that the gods might execute vengeance.

Though forgotten now
For myself I do not care,—
He, by oath, was pledged.
And his life that is forsworn,
Such a thing of pity is.

Unconfessed love, that betrays itself, is the theme of the fortieth song:—

Though I would conceal,
In my face it yet appears,—
My fond, secret love:—
So much that he asks of me
"Does not something trouble you?"

Love perplexed is pictured in the forty-sixth song under the simile of a mariner at sea, with rudder lost.

Like a mariner
Sailing over Yura's strait,
With his rudder gone;—
Whither o'er the deep of love
Lies the goal, I do not know.

The recklessness that accompanies pursuit in love, and the longing for continued life that comes with successful possession, are thus shown:—

For thy precious sake
Once my eager life itself
Was not dear to me.
But, 'tis now my heart's desire,
It may long, long years endure.

Fearfulness concerning the future faithfulness of a lover just pledged is shown in these anxious verses of the song number fifty-four, "A Woman's Judgment":—

If "not to forget"
Will for you in future years
Be too difficult,
It were well this very day
That my life, ah me! should close.

Distrust of one who has a reputation for insincerity and unfaithfulness finds place in *tanka* seventy-two, under the guise of dread of the waves of the beach of Takashi:—

Well I know the fame
Of the fickle waves that beat
On Takashi's strand.
Should I e'er go near that shore
I should only wet my sleeve.

Struggle to conceal a love that may not be shown to the one beloved is admirably exhibited in the eighty-ninth *tanka*, in an apostrophe to self. The poet wrote:—

Life! Thou string of gems!
If thou art to end, break now.
For, if yet I live,
All I do to hide my love,
May at last grow weak and fail.

These are but a few of the many songs of which love, in some of its phases, is the theme.

I will quote but one more of them. It is the one written by the compiler of the *Hyakunin-isshu*, the poet Sadaie. It is a vivid picture of a common scene on Awaji island, used in simile here for the poet-lover's impatience in waiting.

Like the salt sea-weed
Burning in the evening calm,
On Matsuo's shore,
All my being is aglow,
Waiting one who does not come.

Here the introduction to this "Century of Song" may end and the way among the songs themselves be entered. No one knows better than the present writer the difficulties one meets with in making the venture here made or how unsatisfactory the results gained. The real charm of these dainty bits of verse will for ever elude the quest of one who, foreign to the Japanese people and their language, seeks to discover it to the world. But I have done faithful service in my search, and I hope that some measure of attainment has been secured.

ANNUAL MEETING OF THE ASIATIC SOCIETY.

The annual meeting of the Asiatic Society of Japan was held at the Parish Buildings No. 54. Tsukiji, on Wednesday, December 13th, 1899, at 3.30 p.m. The Rev. D. C. Greene, D. D., Vice-President of the Society, was in the chair.

The minutes of the previous meeting were taken as read.

It was decided to dispose of the business of the annual meeting before proceeding with Mr. Lloyd's lecture on "Buddhist Anthropology." The Recording Secretary read the Report of the Council for the past year, and the Hon. Treasurer read the Treasurer's Report, both being approved.

NEW COMMITTEE.

The following gentlemen were elected members of the Committee for the ensuing year:—

President:	Sir ERNEST SATOW, K. C. M. G.
Vice-President	Rev. D. C. GREENE, D. D.
„	J. F. LOWDER, Esq. (Yokohama)
Treasurer:	J. McD. GARDINER, Esq.,
Librarian:	Prof. E. W. CLEMENT,
Record: Sec:	ARTHUR HYDE LAY, Esq.,
„	Rev. EUGENE BOOTH, (Yokohama)

Members of Council:

Prof. CLAY MCCAULEY,
Rev. A. LLOYD,
RANSFORD S. MILLER, Esq.,
W. B. MASON, Esq.,
B. H. CHAMBERLAIN, Esq.,
R. J. KIRBY, Esq.,
R. MASUJIMA, Esq.,
DR. H. WEIPERT,
H. G. PARLETT, Esq.,
Rev. W. J. White.

The Chairman reported that the delays in the printing of the Society's Transactions, which had caused so much complaint in the past

no longer occurred, and that the work of printing was well up to date.

The Rev. A. LLOYD then gave an interesting lecture on "Buddhist Anthropology," which was the substance of a paper prepared by him for the German Asiatic Society.

The lecture was mainly an analysis of a book entitled *Bukkyō Jinsei ron*, published in book form by Mr. Takada Dōen, a priest of the Sō ō Sect, about the end of 1898, though it had appeared some years before, as a series of magazine articles, in a journal entitled *Tsuzoku Bukkyō*. The book is written throughout in the popular language, with a very plentiful use of *kana*; it is catechetical in form, though toward the end the answers extend themselves into very long sermons. It is based almost entirely on the Buddhist Scriptures, quotations being found on every page, and a great part of the book consisting of commentaries from these quotations which are extracted from 121 books.

Buddhism, says the writer, is almost entirely taken up with the doctrine of the life of man. Man is the centre of the Universe to Buddhism—man, not as he was or will be, but man as he is. Buddhism does not trouble itself much with Gods. It is neither monotheistic, polytheistic, pantheistic nor atheistic. It knows of a great mind behind all theological speculations, but it is not practical wisdom to discuss these points.

Buddhism claims therefore to be a religion of man,—but the very term religion implies the supernatural. Has Buddhism, the religion of man, nothing of the supernatural? Yes, but not as Christianity. In the latter miracles are relative—the operations of certain laws beyond our ken for the time being, which cease to be miraculous as knowledge grows. In Buddhism, the miracle is absolute—the whole thing is one great miracle, and the knowledge by which we reach to the miraculous is in itself miraculous.

It has been objected to Buddhism that it is pessimistic. The writer asserts that not only is Buddhism pessimistic, but that pessimism is the necessary basis of all religion or progress. We must feel that things are very bad before we want salvation or improvement, or care to enquire about means of salvation.

In working out for us a scheme of the means of salvation, Buddhism presents us with two forms of teaching—the *seken-kyō* or cosmology and the *shusseken-kyō* or soteriology.

The former establishes the fact of the three worlds—the world of desire (or matter), the world of form (or thought), and the formless world which lies in the abstract region beyond our thought. Of this third world we can affirm nothing, but of the two lower worlds we know that the one is the abode of pure beings who are free from desire, and

that the latter is peopled with beings more or less material who are all of them under the influence of desire.

This lower world is divided into six spheres, 1 Heaven, 2 Man, 3. Violent devils, 4. Hungry devils, 5. Beasts, 6. Hell. None of these are permanent states, and the soul (if the term is allowable) may spend one existence in the highest heaven, and be after a few more existences a denizen of the lowest hell. There are some very unscientific passages in some of the Buddhist Scriptures—passages which speak of men who reach to the height of 75 feet, and attain to an average age of 200 years,—and the writer has to tread softly in commenting on these passages.

Through all these spheres of existence, life is always rising and falling in the struggle for existence. Nothing is at rest, except the *Is-shin*, the one great mind, which is at the back of all thought and all existence. As we consider this *one mind* we see that it too is capable of division. It presents itself to us as thought, emotion, synthesis, and analysis. Creation begins at the other end:—first analysis, then synthesis, then emotion, then thought; and these four compose existence.

The rise and fall of the individual soul is regulated by the law of Karma. Karma is a "resultant of forces": all the acts of former existences, modified by the acts of the life that is, form the Karma which regulates the life of the world to come. Death is analysis: when a man dies he is analysed into his component parts. Life is synthesis: when a man comes to birth, it is a putting together of the disintegrated faculties. Between life and death, and again between death and life are two intermediate states, which are really states of transition.

In these intermediate states, the soul in which desire is extinct passes from the world of desire into the world of thought, and thus comes no more amongst men: the soul in which desire reigns yearns for a new birth and seeks for itself a parent and a body. As soon as it unites itself with flesh in the womb of its mother, the soul loses its former likeness, the flesh acts as a veil which shuts out all remembrance of the past, as well as all fore-knowledge of the future. As soon as the child comes to the birth life is consummated, but in that moment death begins to work; disease, &c., make their appearance from the moment of birth and special mention is made of a passage from the Nehankyo which speaks of the countless insects (*mushi*—bacteria?) that infest the human body.

In the meantime the soul in which desire has ceased passes into what is known as Nirvana. Is Nirvana a state of consciousness or not? The author does not decide. Nirvana is a state about which nothing can be affirmed, not even the fact that nothing can be affirmed.

The practical value of the book lies in the author's exhaustive treatment of Karma. Without a careful consideration of Karma education is valueless; a just estimate of character is impossible. Karma is not heredity, though heredity is a part of Karma. We do inherit from our parents, because their Karma must have fitted them to have us as their children. But at the same time our Karma fitted us to have them as our parents, and this Karma is quite independent of heredity. Many pages are devoted to describing the signs by which we may know what this Karma has been in any particular man. "If you see a pair of turtle doves cooing, you may know, says the book, that in a former existence they were married people whose conjugal relations were not very harmonious!"

Dr. GREENE thanked Mr. Lloyd for his instructive lecture and regretted the absence of the President who would no doubt have been able in contribute some valuable remarks on the subject of "Buddhist Anthropology." It would be interesting if the lecturer could make up his mind how far the "Jinseiron" of Mr. Takada Doen was influenced by Western thought. He (the Chairman) was increasingly impressed with the westernizing influence operating upon the people of Japan. It was a very great mistake to imagine that the Japanese were merely superficially influenced by Western methods of thought as casual observers believed. The deep seated change which had taken place was impressed upon his mind every day.

ANNUAL REPORT OF THE COUNCIL OF THE ASIATIC SOCIETY.

The past session compares favourably with many of its predecessors. An increased interest has been shown in the proceedings and the number of papers contributed to the Society has been much larger than during the previous session. Eight papers were read at general meetings, two of them being given by the President, Sir Ernest Satow. Other papers were contributed by Messrs. Chamberlain, MacCauley, Aston, Clement, Gubbins and Florenz.

20 new names have been added to the list of members; 4 members have resigned; and 2 have died.

The finances of the Society are in a flourishing condition as will be seen from the Treasurer's report. In the library, Transactions in Stock number 9,758 vols., Gen. Index 1607.

APPENDIX A.

LIST OF PAPERS DURING THE SESSION OF 1899.

1. Ancient Japanese Rituals, ... by Dr. FLORENZ.
2. The Jesuit Mission Press in Japan,...by Sir ERNEST SATOW, K.C.M.G.
3. Note on a Long-tailed breed of Fowls in Tosa, ...by B. H. CHAMBERLAIN Esq.
4. The Cultivation of Bamboos in Japan,..... ..... by Sir ERNEST SATOW, K.C.M.G.
5. Toriwi,—its derivation,.....By W. G. ASTON Esq., C.M.G.
6. The Hyakunin-isshiu, ... By Professor Clay MACCAULEY.

In addition a lecture on "Buddhist Anthropology" was given by the Rev. Arthur Lloyd.

APPENDIX B.

THE HON. TREASURER IN ACCT. WITH THE ASIATIC SOCIETY OF JAPAN.

Dec. 12, 1899.	Dr.		
To Balance from last year			2,275.62
„ Entrance fees		35.00	
„ Annual Subscriptions		161.00	
„ Life Subscriptions		288.60	
„ Sale of Transactions (through Librarian) ...		339.54	
„ Interest at Banks		134.74	958.88
			3,234.50
	Cr.		
By Printing XXV	284.58		
XXVI	310.78		
XXVII pt. 2	162.91	758.27	
„ Librarian's Account, For Books ...	4.80		
Assistant in Library	77.00		
Postage, etc.	101.93	183.73	
„ Corresponding Sec., Postage, etc. ...	8.07		
Advertising meetings, and Directory.	10.31	10.28	
„ Treasurer, Postage stamps and blank receipts	17.50		
„ Rent and caretaker	100.00		

The practical value of the book lies in the author's exhaustive treatment of Karma. Without a careful consideration of Karma education is valueless; a just estimate of character is impossible. Karma is not heredity, though heredity is a part of Karma. We do inherit from our parents, because their Karma must have fitted them to have us as their children. But at the same time our Karma fitted us to have them as our parents, and this Karma is quite independent of heredity. Many pages are devoted to describing the signs by which we may know what this Karma has been in any particular man. "If you see a pair of turtle doves cooing, you may know, says the book, that in a former existence they were married people whose conjugal relations were not very harmonious!"

Dr. GREENE thanked Mr. Lloyd for his instructive lecture and regretted the absence of the President who would no doubt have been able in contribute some valuable remarks on the subject of "Buddhist Anthropology." It would be interesting if the lecturer could make up his mind how far the "Jinseiron" of Mr. Takada Doen was influenced by Western thought. He (the Chairman) was increasingly impressed with the westernizing influence operating upon the people of Japan. It was a very great mistake to imagine that the Japanese were merely superficially influenced by Western methods of thought as casual observers believed. The deep seated change which had taken place was impressed upon his mind every day.

ANNUAL REPORT OF THE COUNCIL OF THE ASIATIC SOCIETY.

The past session compares favourably with many of its predecessors. An increased interest has been shown in the proceedings and the number of papers contributed to the Society has been much larger than during the previous session. Eight papers were read at general meetings, two of them being given by the President, Sir Ernest Satow. Other papers were contributed by Messrs. Chamberlain, MacCauley, Aston, Clement, Gubbins and Florenz.

20 new names have been added to the list of members; 4 members have resigned; and 2 have died.

The finances of the Society are in a flourishing condition as will be seen from the Treasurer's report. In the library, Transactions in Stock number 9,758 vols., Gen. Index 1607.

APPENDIX A.

LIST OF PAPERS DURING THE SESSION OF 1899.

1. Ancient Japanese Rituals, ... by Dr. FLORENZ.
2. The Jesuit Mission Press in Japan,...by Sir ERNEST SATOW, K.C.M.G.
3. Note on a Long-tailed breed of Fowls in Tosa, ...by B. H. CHAMBERLAIN Esq.
4. The Cultivation of Bamboos in Japan,..... ..... by Sir ERNEST SATOW, K.C.M.G.
5. Toriwi,—its derivation,.....By W. G. ASTON Esq., C.M.G.
6. The Hyakunin-isshiu, ... By Professor Clay MACCAULEY.

In addition a lecture on "Buddhist Anthropology" was given by the Rev. Arthur Lloyd.

APPENDIX B.

THE HON. TREASURER IN ACCT. WITH THE ASIATIC SOCIETY OF JAPAN.

Dec. 12, 1899.	Dr.		
To Balance from last year			2,275.62
„ Entrance fees		35.00	
„ Annual Subscriptions		161.00	
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„ Sale of Transactions (throagh Librarian) ...		339.54	
„ Interest at Banks		134.74	958.88
			3,234.50

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By Printing XXV	284.58		
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XXVII pt. 2	162.91	758.27	
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Assistant in Library	77.00		
Postage, etc.	101.93	183.73	
„ Corresponding Sec., Postage, etc. ...	8.97		
Advertising meetings, and Directory.	10.31	19.28	
„ Treasurer, Postage stamps and blank receipts	17.50		
„ Rent and caretaker	100.00		

„ Insurance	100.00	223.50	1,184.78
„ Balance, M. B. G. K. and Specie Bank			2,049.72
			3,234.50

E. & O. E.

J. Mc. D. Gardiner, Hon. Treasurer.

Examined and compared with vouchers and found correct.

RICHARD J. KIRBY.

A. W. THOMSON.

APPENDIX C.

LIST OF EXCHANGES OF THE ASIATIC SOCIETY OF JAPAN.

Academy of Sciences, Lincoln Park, Chicago, Ill., U. S. A.
American Geographical Society, New York City, U. S. A.
„ Oriental Society, New Haven, Conn., U. S. A.
„ Philological Society, New Haven, Conn., U. S. A.
„ Philosophical Society, Philadelphia, Pa., U. S. A.
Anthropological Institute of Great Britain and Ireland.
Anthropologische Gesellschaft in Wien, Austria.
Asiatic Society of Bengal, Calcutta.
Australian Association for the Advancement of Science, Sydney.
Bataviasch Genootschap, Batavia, Java.
Buddhist Text Society, Calcutta.
Bureau of Ethnology, Washington, D. C.
Bureau of Education, „ „
Canadian Institute, Toronto.
China Review, Hongkong.
Chinese Recorder, Shanghai.
Cosmos de Guido Cora, 2, Via Goito, Rome, Italy.
Deutsche Gesellschaft für Natur und Volkerkunde Ostasiens, Tokio.
Deutschen Morgenlandischen Gesellschaft, Leipzig.
Geological and Natural History Survey of Canada, Ottawa.
Harvard University, Museum of Comparative Zoology, Cambridge, Mass., U. S. A.
Imperial Russian Geographical Society, St. Petersburg.
Imperial Library, Ueno Park, Tokio.
Imperial University of Japan, Tokio.
Japan Society, London.

Japan Weekly Mail, Tōkiō.
Johns Hopkins University Publications, Baltimore, Md., U. S. A.
Journal Asiatique, Paris.
Musée Guimet, Paris.
Pekin Oriental Society, Pekin.
Royal Asiatic Society of Great Britain, London.
„ „ „ Bombay Branch.
„ „ „ Ceylon Branch, Colombo.
„ „ „ China Branch, Shanghai.
„ „ „ Straits Branch, Singapore.
Royal Dublin Society, Kildare St., Dublin.
Royal Geographical Society, London.
Royal Society, London.
„ „ of Edinburgh, Edinburgh, Scotland.
„ „ Sydney, New South Wales.
„ „ Adelaide, South Australia.
Smithsonian Institute, Washington, D. C.
Sociedad Geografica de Madrid, Madrid.
Sociedad de Geographia de Lisbon, Portugal.
Société d'Anthropologie, Paris.
Société de Geographie, Paris.
State Historical Society, Madison, Wis., U. S. A.
United States Geological Survey, Washington, D. C.
„ „ Dept. of Agriculture, „ „
Vereins für Erdkunde zu Leipzig.

APPENDIX D.

TRANSACTIONS IN STOCK.

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„ XXIV single part	147
„ „ Supplement	250
„ XXV	284
„ XXVI	263
Total	9,758
General Index	1,607

APPENDIX E.

Books and Pamphlets Received.

"Geographical Notes," by G. Schlegel, Leyden.

"Constitution of China," by J. Wickersham, Tacoma, Wash. U. S. A.

"Kachin Grammar," by Rev. O. Hanson, Bhamo, Burmah.

"An answer to Major Powell's Inquiry, 'Whence came the American Indians,'" by J. Wickersham, Tacoma, Wash. U. S. A.

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Rentiers, J. B., H. B. M. Consulate, Nagasaki.
Revon, Michel, Sorbonne, Paris.
Riess, Dr. Ludwig, Imperial University, Tōkiō.
Ryde, Rev. F. L., 89 St. Helen's Gardens, North Kensington, London, W.
Schedel, Jos., Villa Edel, Wildensorgerweg, No. 3, Bamberg, Bavaria.
Scherer, Rev. J. A. B. (absent).
Scriba, M. D., J., 19, Hirakawa-cho Sanchome, Tōkiō.
Scott, Rev. John, 5, Tsukiji, Tokio.
Soper, Rev. Julius, Aoyama, Tōkiō.
Stäubli, Theodore, Zurich II, Switzerland.
Sweet, Rev. C. F., Tsukiji, Tōkiō.
Takagi, Dr. Baron, 10, Nishi-konya-cho, Kiōbashi, Tōkiō.
Terry, H. T., 13, Reinanzaka, Akasaka, Tōkiō.
Thomson, Rev. R. A., 39, Nichome, Kitano-machi, Kōbe.
Tison, A. M., L. L. B., A., 66, Broadway, New York, U. S. A.
Topping, Rev. Henry, 30-A, Tsukiji, Tōkiō.
Troup, James, Shedfield Grange, Botley, Hampshire, England.
Tyng, Rev. T. S., Nara.
Van de Polder, L., Netherlands Legation, Tōkiō.
Vickers, Enoch Howard, 71, Isarago-machi, Shiba, Tōkiō.
Walford, A. B., 10, Yokohama. (absent)
Walne, Rev. E. N., Nagasaki.
Walsh, T., Villa Monte Fonte, 12, Poggio Imperiale, Florence, Italy.
Walter, W. B., c/o Jardine Matheson & Co., Yokohama.
Watkin, R. G., Hotel Mètropole, Tōkiō.
Weipert, Dr. H., German Consul, Sōul, Corea.
Weston, Rev. Walter, c/o Rev. C. G. Gardner, Kōbe.
White, Rev. W. J., 6, Tsukiji, Tōkiō.
Whitehead, J. Beethom, H. B. M. Legation, Tōkiō.
Wileman, A. E., H. B. M. Vice-Consul, Kōbe.
Wood, Prof. F. E., Nara.
Woodd, C. H. B., 11, Sakae-cho, Shiba, Tōkiō. (absent).
Wyckoff, M. N., Meiji Gaku-in, Shirokane, Tōkiō.

THE

CONSTITUTION & BY-LAWS

OF THE

ASIATIC SOCIETY OF JAPAN.

Revised March, 1897.

b. At any time afterwards within a period of twenty years by paying the sum of fifty *yen*, less *yen* 2.50 for each year of membership;

c. After the expiration of twenty years on application to the Treasurer without further payment.

Ordinary members not resident in Japan may become life members:—

a. On election by paying the entrance fee and the sum of thirty *yen*;

b. At any time afterwards within a period of twenty years by paying the sum of thirty *yen*, less *yen* 1.50 for each year of membership;

c. After the expiration of twenty years on application to the Treasurer without further payment.

Members hitherto resident in Japan who leave it with the intention of residing permanently abroad shall for the purpose of their subsequent subscriptions, or life-membership, be regarded as members not resident in Japan, provided the Treasurer is notified of their change of residence.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS.

ART. IX. The Officers of the Society shall be:—

A President.
Two Vice-Presidents.
A Corresponding Secretary.
Two Recording Secretaries.
A Treasurer.
A Librarian.

COUNCIL.

ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS.

ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.

ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statements of Accounts, duly audited by two Members nominated by the President.

ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.

ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council, and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.

ART. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.

ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

ART. XVIII. The published Transactions of the Society shall contain:—

(1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon:

(2) The Minutes of the General Meetings:

(3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.

ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number

shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS.

GENERAL MEETINGS.

ART. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.

ART. II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

ART. III. The place and time of Meeting shall be fixed by the Council, preference being given, when the Meeting is held in Tōkiō, to 4 p.m. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkiō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

ART. V. The Order of Business at General Meetings shall be :—

(1) Action on the Minutes of the last Meeting;
(2) Communication from the Council;
(3) Miscellaneous Business;
(4) The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

(5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;
(6) The Election of Officers and Council as directed by Article XVI. of the Constitution.

MEETINGS OF COUNCIL.

ART. VI. The Council shall appoint its own Meetings, preference as to time being given to 4. P.M. on the First Wednesday of each month.

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ART. XX. The Council shall [illegible] ordinary business to
Transactions at it-

ART. XXI. The Council [illegible] COUNCIL MEETINGS.
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ART. XXII. Papers [illegible]esponding Secretary,
of the [illegible]cation Committee,
cons[illegible] [illegible]surer,
[illegible]rarian,
[illegible] Special Committees;
[illegible] Election of Members;
[illegible] Nomination of Candidates for Membership of the Society;
Miscellaneous Business;
Acceptance of papers to be read before the Society;
Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

ART. IX. There shall be a standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printers' proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

ART. X. The Corresponding Secretary shall:

1. Conduct the Correspondence of the Society;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting;

3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-Laws;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII of the Constitution;
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tōkiō and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

ART. XII. The Recording Secretary shall;—

1. Keep Minutes of General Meetings;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tōkiō and Yokohama;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book;
5. Act for the Corresponding Secretary in the latter's absence;
6. Act on the Publication Comm e;
7. Assist in drafti the Annual of and in p ring for General Meet t of the Society;

ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

ART. VIII. The Order of Business at Council Meetings shall be:

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(2) *Reports* of the Corresponding Secretary,
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of the Treasurer,
of the Librarian,
and of Special Committees;

(3) The Election of Members;

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5. Act for the Corresponding Secretary in the latter's absence;
6. Act on the Publication Committee;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meetings and the Constitution and By-laws of the Society;

8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

ART. XIII. The Treasurer shall:—

1. Take charge of the Society's Funds in accordance with the instructions of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting;
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary;
4. Notify new members of the amount of entrance fee and subscription then due;
5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and, after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.
9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN.

XIV. The Librarian shall:—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order,

catalogue all additions to the Library, and superintend the binding and preservation of the books;

2. Carry out the Regulation of the Council for the use and lending of the Society's books;

3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;

4. Arrange with booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents, and keep a record of all such business.

6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;

7. Make additions to the Library as instructed by the Council;

8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;

9. Act on the Publication Committee;

10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

ART. XV. The Society's Rooms and Library shall be in Tsukiji, Tōkiō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.

ART. XVI. The Library shall be open to Members for consultation during the day, the keys of the book-cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood: and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

ART. XVII. A Member may obtain at half-price for his own use copies of any Part of the Transactions.

ART. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at discount prices fixed by the Council.

TRANSACTIONS

OF

THE ASIATIC SOCIETY

OF JAPAN.

VOL XXVIII.

1900.

Curtis

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DECEMBER, 1900.

PRICE - - - - - - - - Y 3.50

CHHOI-CHHUNG.

A COREAN MÄRCHEN.

The following story is rendered freely and with some abridgment from a manuscript in my possession, but care has been taken to avoid any alteration which could injure its value as a document of Corean folk-lore. It has no author's or printer's name, and no date, but it belongs I should say, either to this century, or the last.

The folk-lore of Corea is to be regarded as a branch of that of China. The present story contains hardly anything that is specially characteristic of Corea, and the same may be said of nearly all the Corean literature which has fallen under my notice. The supernatural machinery of the Dragon King etc. is borrowed from the vulgar Chinese mythology known as Taoism, though it has nothing to do with Lao-tze or the remarkable classic with which his name is associated.

The strong animus against China which pervades this tale tends to prove that the Coreans have not quite the reverent affection for that country which some people would have us believe to exist.

A long time ago, in the days when Silla* was an independent Kingdom, there lived in that part of Corea a very learned man named Chhoi-chhung. He was of good family, and had excellent abilities, but he had never been called to office, and led a life of retirement, until at last the King heard that he was descended from a former Minister of State and appointed him Governor of the city of Munchhang.

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* Corea formerly consisted of three Kingdoms—Koryŏ (whence our Corea), Silla, and Pèkché, subsequently united into one, which since the end of the 14th century has borne the name of Chosŏn.

But this mark of the Royal favour seemed to give him little pleasure, much to the surprise of his wife, who asked him why he was dissatisfied. 'Strange things,' replied he, 'happen in this district of Munchhang. All the Governors who go there lose their wives and grown-up daughters in a mysterious way. The post is no doubt a good one, but yet it would be far better to get appointed somewhere else than to go to such an unlucky place.' 'You are quite right,' said his wife. 'Still you should remember that nothing takes place without a cause, and there is a divinity which presides over human affairs. If it is a man's fate to die young, he dies, and there is no help for it. And for my part, I have no faith in these stories of people being carried off mysteriously. Besides, this appointment will enable us to carry on the tradition of our ancestors, and reflect honour on our family, and we can hardly expect to have a second offer of the kind. What would you do if the Government refused you another post on the score that you have declined this one? But if you like, refuse the Governorship. Your resignation will probably not be accepted, and, in that case, I have a plan which will do away with all anxiety.'

It turned out as she expected. Chhoi chhung declined several times, but the Government would take no refusal. He thought at first of leaving his wife behind, and proceeding to Munchhang alone, but as she was childless, and they were very dear to each other, they could not bear to be separated, and it was finally decided that she should accompany him.

A lucky day having been selected, they set out upon their journey. They arrived safely at their destination, and Chhoi-chhung was at once installed in office, while his wife's first care was to procure an infinity of skeins of red silk which she joined together and fastened one end to her body.

One day while Chhoi-chhung was in the public office attending to his duties as Governor, clouds and vapours closed in from

all sides, a gust of wind shook Heaven and Earth, and it became so dark that a foot before his face he could see nothing. He had not recovered from his amazement at this sudden convulsion of nature when they sky cleared again and the slaves* came rushing from the inner apartments crying out with many tears that during the storm of wind and rain their lady had suddenly disappeared.

Chhoi-chhung was thunderstruck. He changed countenance, and hastily putting aside his work, hurried into the house. His wife was nowhere to be seen. The only trace of her that he could discover was the red thread which stretched out into the court-yard. He promptly armed some of his bravest and most intelligent clerks and underlings and set out with them to follow up this clew. It led them to the top of a mountain hard by, where it entered a cleft in a great wall of rock. Chhoi-chhung was delighted. He found that there was a door in the cliff, closed by a great stone, which they soon removed and then all went in. After going a long way, they came at last to a new world where the sun and moon shone brightly. There was here a splendid palace with a grim-looking-gate leading to it, but no living creature, man, bird or beast was to be seen.

Chhoi-chhung and his men entered by this gate. Quietly approaching the palace, he peeped in by a window and saw numbers of women of rare beauty sitting in rows to right and left. Among them was his wife who was combing the hair of a Golden Pig which lay on her lap. His first feeling was of joy at finding his wife alive, but when he saw how she was employed, his anger and jealousy flamed up to heaven. He restrained himself, however; and waited to see what would happen.

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* There are a number of slaves, male and female, attached to public offices in Corea. The lot of the latter, who are in many cases the wives or relatives of condemned political offenders, is a very miserable one.

When Chhoi-chhung's wife saw him at the window, she said to the Golden Pig—"I suppose there is nothing in the world that you are afraid of, and that you may live to the age of a thousand years."

The Golden Pig replied. "There is but one thing that I stand in fear of, and that is a deer-skin."

"A deer-skin is but a dead hide," said the lady, "how can it do you any harm?"

"Though it is but a dead thing," rejoined the Pig, "yet if any one were to spit on a piece of deer-skin and stick it on my forehead, I should die instantly without uttering a word."

The lady was rejoiced in her heart for she remembered that the thong of the bunch of keys which was fastened to the band of her skirt was of deer-skin. So she waited till the Golden Pig was asleep, and there quietly loosing the thong, spat upon it and applied it to the Golden Pig's forehead. When sure enough he died without even waking up from sleep.

The lady, delighted to see that the Pig was really dead, flung down his body from her lap, and opened the window outside of which her husband was standing. Then they left the palace hand-in-hand followed by all the captive women. But their minds were not quite at rest till they reached the rock-door which led to the outer world.

Six months after Chhoi-chhung's wife had the misfortune to be carried of by the Golden Pig, she gave birth to a child, a fine little fellow. But his father was far from pleased, for he most unreasonably suspected him to be the son of the Golden Pig. He ordered one of the official female slaves to take the infant and throw him away. She took the child in her arms and went out, but had not gone far when she came to a place where there was a worm lying outstretched on the road. The child pointed to it and exclaimed "There is the Chinese character for 'one' (一)." The

slave was greatly surprised, and returned to tell the Governor, but he reproved her sharply, telling her she was a silly woman, and sent her out again. This time the child saw a dead frog lying on the road and called out, "There is the character for Heaven (天)." The slave, hearing this, could not find it in her heart to abandon the child but carried it back and reported the matter to Chhoi-chhung, with the result that he was more enraged than ever, and repeated his order in the sternest tones. She was too much frightened to disobey, and taking up the child reluctantly, she wrapped him in costly garments and laid him down in the middle of the highway. The horses and cattle which passed by avoided treading on him, and at night female genii came down from heaven, and suckled him.

When Chhoi-chhung learnt that the child was still alive on the highway, he ordered his constables to go and throw him into a lotus pond. They did so, but the lotus leaves closed round him, and phœnixes and cranes drew their wings over him to protect him from the cold, while at night the female genii never failed to come down from Heaven and give him suck.

Two or three months passed in this way. The child grew so quickly that he now clambered on the rocks and went down to the sea-shore in his play. As he crept about, the imprints of his hands and feet became Chinese characters and when he cried, the sound of his weeping was like the chanting of Chinese poetry and so pathetic that none who heard him could refrain from tears.

When Chhoi-chhung's wife heard these things she could no longer contain herself. "If you will only consider," said she to her husband, "that our child was born six months after your handmaiden was so unfortunate as to be carried off by the Golden Pig, you will see how unfounded are your suspicions. And you must acknowledge that the Gods of Heaven and Earth have preserved his life until now in a miraculous manner. I beseech you

therefore let him be brought back." Chhoi chhung was more than half convinced by his wife's pleading, but he feared to make himself a laughing-stock to his subordinates and people if he sent for the child and had him brought home after having exposed him to perish as the son of the Golden Pig.

But his wife had a plan for saving her husband's credit. She advised him to retire to his room and pretend illness, and then went to a sorceress whom she bribed to spread the rumour that the illness of the Governor was a punishment from Heaven for having exposed his own flesh, blood and bones on the seashore to perish. "Tell everybody," said she, "that if the Governor speedily seeks out the child and brings him back, he will recover, but if not, he will not only die himself, but the disease will become infectious, and of all the people of this district not one will be left alive.

When the people of Munchhang heard this, they went in a body to the Governor and with tears and lamentations told him what the sorceress had said. He pretended to be greatly surprised. "My own death," he replied, "would matter little, but it would be a grievous matter if for the sake of this child, all the people were to meet with such a calamity. Let him be brought back."

Some of his officers at once took a boat and went to the place from which the sound of chanting verses came. There they saw the child sitting on the top of a lofty rock which they could not climb. So they called out to him from below. 'Your father is very ill and wishes to see you. Make ready and come quickly.' The boy answered. "It is true that duty requires that a son should go at once to visit a sick father. But my father has refused to acknowledge me as his son, and has exposed me to perish. Go back and tell him this from me. 'In ancient times there was a merchant of Yangchai in China who gave the King of Tsin a beautiful woman. Six months latter she gave birth to a son. But this child was not disowned by the King of Tsin, and he eventually became

the Emperor of 10,000 chariots.'* But in my case there is no room at all for my father's suspicions that I am not his son. Look too at my ears and eyes. Have they any resemblance to those of a pig? But if my father has abandoned me, Heaven has granted me its protection. I will not go back with you."

"What is the name of this island?" asked the officers. "It is Pig Island," replied the child. "Go away quickly, and come here no more."

When the officers returned, they told all this to the Governor, to his infinite astonishment and sorrow. In remorse for his cruel behaviour, he set out himself for the island, escorted by numbers of his people, and called the boy who came and with tears made obeisance before him. Taking him by the hand, he said 'How can a young child like you support yourself here all alone?' The boy again made obeisance and said 'It was doubtless by Heaven's will that Your Excellency was unable to acknowledge me as your son and banished me to this distant spot and this is no reason for me to hate my parents. But Heaven has given me protection and has preserved my life until this day.' Chhoi-chhung replied, 'This was all my fault and I am now sorry for it. I hope you will now come back with me.'

The boy said, 'It is of course the duty of a child to obey his parents. But I would ask you to allow me for a while to be my own master and to let me see the world. My mother need have no anxiety on my account. And if you will, build me a dwelling in this place and let it be called the 'Moonshine Terrace,' with a tower, to be named the 'Prospect Tower.'

Chhoi-chhung, seeing from the boy's appearance and language that he was no ordinary mortal, felt that it was Heaven's will that he should yield to his wishes. He ceased to urge him to return to

* i. e. of China.

Munchhang, and built him a dwelling and tower as he had desired.

At this time the child was three years of age. He continued to live in the 'Prospect Tower.' Days and months passed. He was given from Heaven a magic iron wand and numbers of heavenly officials came down from the sky daily and taught him to write the Chinese character as well as many magic arts.* When he was taught one character he knew one hundred: when he was shown one magic art, he could practice a hundred. The iron wand became red hot from constant use.

Every day the Heavenly officials chanted with him Chinese verses which they had composed with an entrancing sound which was diffused far beyond the rainbow-coloured clouds which gathered over the Tower, while a perfume spread abroad from it for one hundred *li*. All who saw or heard were lost in wonder and admiration.

Now the Emperor of China was one day in the garden behind his palace looking at the moon when suddenly there was borne to his ears on the wind from afar a noise as of some one chanting poetry.

He inquired of his courtiers where this sound came from. 'Since last year,' they replied 'whenever the moon is at the full, a sound of chanting verses is heard faintly on the wind. It comes from the land of Silla.' The Emperor wondered greatly, and said, 'How is it possible that in so small a Kingdom there should be so divinely strange a talent?'

The next day he instructed his Ministers to select two or three of the wisest scholars in the Empire and send them to the land of Silla to see what talent might be found there. This mission was

* This reminds us of the association of grammar with magic in the popular fancy in Europe during the middle ages.

confided to some of the most celebrated pundits who at once took a ship, and set sail for Silla.

On arriving off the coast of Munchhang, they saw there only a small boy who was sitting on a raised terrace chanting poetry. They brought their ship to land below the place where he sat, and said to him. 'You make verses very cleverly.' The boy answered 'Why should not I?' 'Can you also cap verses?' continued the Chinese scholars. To this the boy replied, 'I will, if you will give me the first line.' Upon which the Chinese scholars composed the following, chanting it aloud :—

'See! our oars transfix the moon beneath the waves.'

The boy at once added,

'While the ship bears down the sky amid the sea.'

The Chinese pundits were lost in wonder, but further to try his talent, they composed this line.

'Sea-birds to the surface rising, plunge again.'

Whereupon the boy chanted in reply,

'Hill-clouds in the distance severing, join once more.'

The Chinese scholars finding that in verse he was not to be worsted, next tried him in prose. So they said—"Why do birds and rats say '*chak-chak*'?" To which the child answered 'Why do pigs and dogs say '*meung-meung*'? At this, the Chinese scholars laughed loud and said—'A dog says '*meung-meung*' it is true.' But who ever heard the *meung-meung* from a pig? There you are wrong. The boy in his turn laughed and said—'It is true that a bird chirps *chak-chak*. But who ever heard the sound *chak-chak* from a rat? What you said was absurd, so I framed my question to match it.'

The scholars thought this very wonderful. They inquired from him his age and name and were told that he was the son of Chhoi-chhung of Munchhang and that he was now eleven years

old. He then dismissed them saying, "Now that the sun has gone down, *I* am going to remain here."

The Chinese scholars looked at one another wonderingly. 'If even the small boys in this country are so accomplished,' thought they, 'what numbers of erudite literati there must be. We had better return to China without delay.' So they turned their ship's head homewards, and returning to China, made their report to the Emperor, who was greatly astonished and said to his Ministers, "This land of Silla is so productive of able men, that it must naturally have a contempt for the Great* Country. Now I have a plan by which I will try them and find a pretext for invading Silla." So he took a hen's egg, and wrapping it in cotton wool, enclosed it in a stone casket. This he placed in a copper case and filled the chinks with bees-wax so that nobody could open it and find out what it contained. He then despatched it to the King of Silla with the following message:—

"Your country, having so many learned scholars, treats the Great Country with contempt and is deserving of the severest punishment. But so far we have treated you with indulgence, and you may be pardoned altogether if you can find any one who can reveal the contents of this stone casket. Otherwise condign punishment awaits you."

Judge of the astonishment of the King of Silla when this message was delivered to him. He at once assembled all his Ministers and summoned to him all the most learned scholars in the land. The highest honours and a gift of a thousand pieces of gold were promised to the man who should compose a stanza on the contents of the stone casket. But none of them had the least idea of what it contained.

Now Chhoi-chhung's son had by this time left his dwelling on

* The Coreans speak commonly of China as the Great Country, and of Corea as the small country.

'Moonshine Terrace' and had come to the capital in the disguise of a mirror polisher.* One day while going his rounds, shouting the cry of his trade, he chanced to pass by the residence of Minister Na, a loyal and upright man, and a wise gentleman. He was wealthy too, and had one daughter named Unyŏng (cloud-luxuriance) whose beauty was so radiant that when they saw her, the fish sank to the bottom of the water, and wild geese fell from the sky, while the moon hid her face, and the stars blushed for shame.

She happened to bear the cry 'Mirrors to polish,' and having a mirror which needed burnishing, she sent her nurse out with it. The nurse called the boy to her and gave him the mirror, but while he was polishing it, he caught sight of Unyŏng who was peeping out by the half-open lattice, and fell deeply in love with her. Then he purposely rubbed the mirror so hard that it broke into two pieces. "Oh! you boy! what is to be done now?" exclaimed the nurse. The boy pretended to cry, and said 'I have spoilt the mirror, and can only beg that I may be allowed to redeem its value by entering this house as a slave.'

When the Minister was told this, he came into the outer court and calling the boy to him asked him his name, whose son he was and where he lived. "I lost my father and mother when a baby," he replied, "and I do not know their names nor where they lived. I myself have no name"? The Minister then said, "I agree to take you as my slave, but you must have a name. I shall call you the Slave of the Broken Mirror."

It was the business of the Slave of the Broken Mirror to feed and look after the horses. Every morning he got up at daybreak and taking the horses out of the stable, drew them up in a line on the road. Then he mounted the foremost one, and the rest all

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* Mirrors in the East are made of metal, and require frequent polishing to maintain their brightness.

followed to a broad meadow where they took their pasture. Under his charge the vicious horses were quiet, and the lean ones grew daily fatter. The neighbours, observing this, went to see how the Slave of the Mirror tended his beasts. He simply took them to the meadow and left them to graze while he sat down in a grove and composed verses. Meanwhile green-coated youths came down from Heaven, and in their play looked after the horses until the sun went down, when they all ascended again. Then the horses assembled of themselves, and with their heads bent down came and stood before the Slave of the Mirror. This took place every day, to the wonder of those who witnessed it.

When Minister Na's lady heard these things, she admired greatly, and said to her husband. "This boy is surely no ordinary mortal. Take him from the drudgery of the stable and let him have some light duty in the house." The Minister agreed, and gave him charge of the flowers in the garden, a change with which the Slave of the Mirror was greatly pleased. At night divine youths came down from Heaven and transplanted into the Minister's garden flowers from Paradise which they watered and tended carefully. Before ten days had passed, all the flowers wore brilliant colours and diffused an unwonted perfume, while phœnixs and cranes came and built their nests among them.

Now Unyŏng wished to go into the garden to see the flowers but, while the Slave of the Mirrors was there, she was ashamed to do so. He knew this, and one day asked the Minister for three days' leave to visit his native place which he had not seen for a long time. Having received permission to go, he concealed himself in the garden. Unyŏng hearing that the Slave of the Mirror had gone away, went out into the garden and sauntered among the trees. Then she composed and sang this verse:—

"The flowers are laughing before the balustrade,
But their voice cannot be heard."

No sooner had she finished than the Slave of the Mirror chanted a couplet to match hers:—

"The birds are lamenting within the grove
But their tears may not be seen."

Unyŏng blushing deeply, turned away and went into the house.

Now many days passed without either the King of Silla, or his Ministers, or the learned men whom they had summoned to their assistance being able to solve the riddle of the stone casket, and the King was in sore distress of mind. At length one of his Ministers said: "No ordinary man can discover this, but only some one of unusual genius, familiar with the operations of the Yin and Yang* throughout the four seasons of the year. But where is such a one to be found?" Then another courtier said: "Minister Na is learned in astronomy and geomancy, and he can surely find the answer."

The King thereupon sent for Minister Na and said to him "You, who are a pillar of the State, are unquestionably able to ascertain the contents of this stone casket. Do so without delay and save the Kingdom from a great peril. But if you fail, ruin is in store for yourself and all your relations of the nine degrees."

Minister Na took up the casket and returned home with it. When he told his news, the whole household was thrown into despair, and all was confusion and alarm. Unyŏng refused food for several days and on her jewel countenance there was an expression of one thousand griefs and ten thousand sorrows. She was standing before a Mirror near the windows of her chamber when the Slave of the Mirror passed outside saying as he passed: "He who has the bright flowers in his charge will release you from anxiety." Unyŏng looked out and seeing that it was the Slave of the Mirror, wondered greatly.

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* The male and female, or positive and negative principles of nature according to Chinese Philosophy.

One day the Slave of the Mirror said to the nurse. "Why should our master be so distressed in mind? I know what is in the stone casket." She replied: "Everybody in the house is in the greatest despair. You are only a child, it is true, but you are old enough to have more sense than to make a jest of our grief." So she paid no attention to what he said. After this, every time that he met her, he said: "You despise me and will not condescend to ask me what is in the casket, but you will never learn in any other way." The nurse at last told the Minister, but he put no faith in the boy's assertion and treated it as a childish jest. His wife, however, persuaded him to send for the Slave of the Mirror and to hear what he had to say. So he called him in, and making him stand before him, inquired whether it was true that he knew what was in the stone casket. "It was only in jest that I said so," he replied, upon which the Minister told him to be gone. As he went out he muttered to himself in the hearing of the nurse: "If he makes me his son-in-law I will tell him. But since he treats me with contempt and makes me stand outside while he asks his questions, why should I not mock him?" The nurse, hearing this speech, reproved him. "You silly boy," said she, "why do you say things which may cost your head." "It is true" replied he, "that I am a slave and that he is my master. But I am not base-born, and could not make a jest of so grave a matter." The nurse kept this to herself and did not report it to the Minister or his wife. But time passed, and the day at length approached when an answer must be given to the King. Every one was in despair and the nurse could remain silent no longer. She went to her mistress and told her what the Slave of the Mirror had said. The Lady was silent, but when she thought how urgent the matter was, she told her husband and advised him to send for the Slave of the Mirror and question him again, using persuasion, and inviting him to sit down.

The Minister did so, but he could not bring himself to offer the Slave of the Mirror his daughter in marriage. The only reply he got was that this was an important secret which must not be revealed without sufficient cause When the Slave of the Mirror had withdrawn, Unyŏng came in, and throwing herself at her father's feet and weeping bitterly, said I, the small woman, have discovered that the Slave of the Mirror is not really of low birth, though for some reason he has seen fit to take service with us. Do not grieve, but give me to him, if this will avert a great calamity to all of us. I know that a young girl should not use such language, but at such a time, is modesty the only thing to be considered? Why should I care for the censure of the world when my father's life is in danger? If the Slave of the Mirror really knows what is in the casket, you will gain great honour and I, the small woman, will avoid the reproach of unfilial conduct. I beseech you, father, consider well what you ought to do."

The Minister was struck with the justice of his daughter's words. He patted her on the back, and praised her, saying. "Ah, my child, though you are only a girl, you have the heart of a man." Then he sent again for the Slave of the Mirror, and made him sit down close beside him. "I see" said he, "that you can be no common person. Tell me truly who your parents were." The Slave of the Mirror at length told him the whole truth from first to last, to the Minister's great delight. And now tell me, he continued, what is in the casket, and I will give you my daughter, and hand over to you all my property. Let me know quickly and relieve me from anxiety." "Of course I know what is in the casket, replied the Slave of the Mirror with a smile, but it would be imprudent of me to reveal it just at present."

When he left the Minister, he went to the nurse, and said to her. "When he has given me his daughter to wife, I will tell. But if I were to inform him at once, he might not keep his word to me.

It will prevent future trouble, if I refuse to speak until he does so."

When this was reported to the Minister he consulted with his wife, and they agreed to celebrate the marriage at once. That same day a feast was prepared and the ceremony performed in presence of the assembled relations. Truly it was a Heaven-made union. The marriage salutations were exchanged, the wild goose was sent, and the newly-married pair promised each other to live together in harmony for one hundred years. They were like two mandarin ducks disporting themselves on the green waters or a pair of kingfishers which had built their nest on a branch of lotus.

That night Unyŏng had a dream, in which she saw two azure dragons coiled up over the stone casket while Mr. Chhoi* stood by looking on. She started from sleep and finding that it was daylight, awoke her husband. Her father was already up, and was standing outside the window. Mr. Chhoi put on his cap† and dress and went out to join him. "The day is getting on" said the Minister, "tell me quickly what is in the casket, and end my doubts and anxiety." Mr. Chhoi took a pen and inkstone, and wrote these verses which he handed to the Minister with a smile.

Rounded the sphere,
This marble case doth hold:
Half crystal clear,
And half is yellow gold,
The bird that knows
The watches of the night:
Life in it glows,
Though now 'tis silent quite.

The style of this composition, sublime as the convolutions of a dragon, delighted the Minister and his wife, and indeed the whole

* He is no longer a slave, but is called by his surname.
† A slave goes bareheaded.

household, both young and old. But the Minister still doubted. "The verses are very beautiful," said he to his wife, "but how are we to know whether they truly describe the fact." Then Unyŏng said. "Last night I had a dream, when I saw my husband open the casket and look to see what it contained. I looked too, and saw a hen's egg which was just being hatched." The Minister was rejoiced to hear this confirmation of his son-in-law's verses. "In that case," said he, "there can be no more doubt about the matter." So he set off to the Palace at once, taking with him of course the casket and the verses.

The King was much pleased, but could not feel sure that the verses, beautiful as they were, really told the truth. He wanted to open the casket, but his Ministers advised him that it must not be opened until it was sent back to the Emperor of China. An envoy was accordingly appointed to take the casket to China with the answer which Mr. Chhoi had composed.

When the Emperor of China read the verses, he was greatly incensed, and exclaimed, "The first stanza is correct. But the second is false, for it can only mean a chicken. This is an insult to China and must be severely punished." On reflection, however, it occurred to him that many days having passed since the egg was placed in the casket, it might have become hatched, if kept in a warm place. The casket was opend, and a live chicken hopped out, to the great wonder of the Emperor and his Court. "In that small country," he exclaimed, "how can there be such celestial talent?" Then he called his most learned men, and showed them the verses. "No such genius," said they with one voice, "has appeared either in ancient or in modern times. If the Small Country produces such talent, they will surely despise the Great Country. We would advise your Majesty, therefore, to command the King of Silla to send you the poet who has written them. You can then

submit him to all manner of trials, and retain him as a hostage for his country's good behaviour."

When the King of Silla received this command, he was filled with anxiety. Summoning to him Minister Na, he told him that the Emperor had sent for the author of the verses, and that he must prepare to start for China immediately. The Minister explained that it was not he who was the author of the verses but his son-in-law, a boy of thirteen years of age.* "But it is impossible to allow him to go," added he, "I must go instead."

When Minister Na went home, he told his wife all that had passed, and she agreed with him that so young a boy could not be sent on a voyage across the sea of ten thousand *li*. But Mr. Chhoi declared that he must go to China himself. "If the Minister goes," said he, "the Emperor will put him to all manner of trials and examinations, and if he did not answer rightly, calamity would surely befal him. But if I go, I shall come back safe." The Minister was still reluctant to let Mr. Chhoi encounter the dangers of so long a journey. "I am old," said he, "and even if I lost my life there would be no great cause for sorrow. But if Mr. Chhoi went, how could I live with my daughter's grief constantly before my eyes?" Then Unyŏng said, "My husband's ways are not the ways of common men. His learning and courage are extraordinary and I feel sure he will return safe. Put away anxiety and tell the King that he will go."

The Minister reluctantly gave his consent and going to the Palace, told the King that Mr. Chhoi was ready to go to China. "He is young in years," said he; "but he will not disgrace his country." The King was pleased to hear this and ordered Mr. Chhoi to be introduced. "I should have already sent for your son-in-law" said the King, "had it not been for this threatened invasion, which has given me so much anxitey."

* A very common age for marriage in Corea.

When Mr. Chhoi entered the royal presence, he prostrated himself on the ground and thanked His Majesty for the honour of being admitted to his presence. "What is your name," inquired the King, "and what age are you?" "My name is Chhoi Chhi-wŏn" was the reply, "and I am thirteen years of age." "Do you know" continued the King, "what questions will be put to you by the Emperor, and how to answer them." "Let not your Majesty be anxious," replied Mr. Chhoi," "I know that I shall be able to answer any questions that are put to me."

Then the King came down from his throne and taking Mr. Chhoi by the hand, promised him that during his absence he would take care of his family. He also ordered an outfit to be provided him, but Mr. Chhoi refused to accept anything, and only asked that he might be furnished with an official cap fifty feet high, having at each side projecting horns of the same length.

A lucky day for sailing having been chosen, Mr. Chhoi went to the Palace and took leave of the King. Then he went back to his house, and bade farewell to Minister Na and his lady, who were overcome with grief, and could only say, "Go in peace, and return to us soon." To his wife Mr. Chhoi gave a stanza he had composed for her, to which she also replied in verse. Pearly drops trickled down her lovely cheeks. "Be careful of yourself," said she, "may you have a favourable voyage to China, and may you return to me in safety. He tore himself away, and went down to the water's edge, where all the court officials had assembled to shake him by the hand and bid him farewell. He took leave of all the principal Ministers one by one and going on board his ship, set sail for China.

As they sailed over the sea, they one day came to a place where their ship turned round and could not be made to go any further. Then Mr. Chhoi said to the sailors, "The ship does not go on. What is to be done?" "Underneath that island," re-

plied they, "there lives a Dragon King* who by his magic power holds fast the ships which pass this way, and will not let them move until sacrifice is done to him." Mr. Chhoi then ordered the sailors to make the ship touch at the island, and landed all by himself. He had not gone far when a young man in scholar's garb came forward, and made obeisance to him with folded arms. Mr. Chhoi returned his salute and asked him who he was. "My name is Imok," replied he, "and I am the second son of the Dragon King who guards these waters. My father, hearing that a scholar whose name is known all over the world was passing this way, has sent me to invite you to his Palace." Mr. Chhoi answered, "But the Dragon King dwells in a Palace under the sea, whereas I am a man of the filthy upper world; how can I go to him?" Imok then said, "Elder brother, if you will only get on my back and close your eyes, we shall arrive there in the twinkling of an eye." Mr. Chhoi obeyed. There was a sound of rushing wind, but only for a moment. When Mr. Chhoi opened his eyes he saw before him a magnificent palace built of crystal, and the King standing at the gate to receive him. They all went in together and found a banquet ready prepared. The food and drink was such as is never seen among mortal men, and no words can describe the splendour of the table utensils.

Mr. Chhoi thanked the King for his great kindness in inviting to the spirit land an idle scholar of the upper world. "I have a blockhead of a son," replied the King, "who needs instruction in writing; I hope you will remain with us for a few days and give him some lessons in composition." Mr. Chhoi could not refuse. He staid for several days during which he taught Imok how he should study, and then asked leave to take his departure. The

* The Dragon King, the Jade Emperor and other supernatural machinery of this story belong to the Taoist mythology which is only another name for the popular mythology of China.

Dragon King then ordered his son to accompany his elder brother Chhoi and to convey him safely past the dangers of his journey. They accordingly set out together. When they reached the place where Mr. Chhoi had left his ship, they found the sailors sitting on a rock weeping and lamenting, but when they saw him approach they ran joyfully to meet him. "Where have you been all this time?" they exclaimed. Lord * Chhoi told them he had gone to the Dragon Palace, and that the King had been so hospitable that he had not been able to get away sooner. "No sooner had you gone up the mountain to sacrifice," said they, "than a furious wind sprang up, and the waves surged heaven-high. The light of day was darkened, and it was not till a long time after that the weather became clear and the billows subsided. We felt sure that your sacrifice had miscarried, and that some dreadful calamity had befallen you. Mr. Chhoi explained to them that this convulsion of nature marked the time when he became changed into a spirit in order to enter the Dragon Palace.

When they put to sea again, clouds of bright rainbow tints gathered over the mast, and for several days they had a fair wind which made the ship fly on like an arrow. At length they came to Bull-ear Island where by reason of a very great drought all the trees and herbs had become withered up, and the inhabitants reduced to the last extremity. When they heard that an envoy from Silla had arrived, they all, old and young, came and knelt before Lord Chhoi, beseeching him, and saying, "All the people of this island are in danger of death by starvation owing to the great drought. We beg you, Illustrious Sir, to pray for rain,† and thereby preserve

* At this point of the story the original author has thought fit to promote his hero, calling him by a title more suited to his dignity as ambassador, and which corresponds very roughly to Lord.

† Praying for rain in time of drought is one of the duties of a Corean Governor at the present time.

our lives." And they all with one voice broke into loud lamentations. Lord Chhoi was touched by the sight of their misery, and turning to Imok, said, "Was there ever anything so cruel? Could you not, for my sake, make a sweet rain to fall for a while?" Imok replied, "Though I have not the Jade Emperor's* sanction, yet I will do so, since you request me." Accordingly he went ashore, and disappeared among the hills. Presently dark clouds began to gather, the earth shook with thunder, and a great deluge of rain came down, which in a short space of time flooded all the low-lying ground. But scarcely had Imok returned to the ship, when the sky became blacker and the thunder louder than ever. Imok, who was prepared for something of this kind, swiftly changed himself into a serpent, and coiled himself up under Lord Chhoi's seat. Then the Thunder-God came down from the sky, and said to Lord Chhoi, "By order of the Jade Emperor, I have come to slay Imok. Be pleased to get up, and stand aside for a little." "But for what offence has he incurred punishment from Heaven," inquired Lord Chhoi. "The people of this island," replied the Thunder-God, "have failed in their duty towards their parents and in love for their brothers and sisters. They have neglected to pick up the grain which had fallen to the ground and flung away the residue from making chang† and rice-beer. For this Heaven visited them with a drought. But Imok has presumed, on his own authority, to give them rain." "Then the fault is mine, and not his," said Lord Chhoi. "For it was I who persuaded him to pray for rain when I saw the people of this island perishing miserably. Slay me, then, and not him." "The Jade Emperor instructed me," said the Thunder-God, "not to slay Imok if the rain had been caused by his companion Chhoi Chhi-wŏn." And he disappeared from sight, upon

* The Jade Emperor is the Supreme Being of the Taoists.

† A kind of condiment made by fermentation of a bean, in universal use throughout the Far East.

which the weather became fine as before.

Imok then resumed his original form, and thanked Lord 'Chhoi for saving his life. "You can be no mere mortal" he added, 'what crime did you commit when in Heaven that you were punished by banishment to earth?" "I was a chamberlain," answered Lord Chhoi, "in attendance on the Jade Emperor, and I falsely reported that some flowers in the Moon-Palace had blossomed, when they had not. For this I was exiled to earth. But you are of Dragon race and can transform yourself at will. May I see an example of you art?" "I would do so willingly," replied Imok, "but I fear to terrify you." "Why should I fear to see your change of shape," said Lord Chhoi, "when I was not frightened by the dreadful Majesty of the Thunder-God?" Imok according went away in among the hills and straight-way returning in the form of a yellow Dragon, hovered in the air over Lord Chhoi and called to him with a loud voice. Lord Chhoi had need of all his courage when he saw so fearful and dangerous a creature.

Here Imok took his leave. In his form of a yellow dragon, he spread out his folds and spoke to the winds and clouds in a thunderous voice which made Heaven and Earth to tremble. On his path, all the leaves of the trees were shaken to the ground.

Lord Chhoi, having parted with Imok, proceeded alone on his way to China. He ordered his sailors to make haste with their oars, and so ere long they arrived at West River. Here an old woman appeared all of a sudden at the ship's bow, and said to Lord Chhoi, "I have been expecting you for a long time. Drink this rice-beer." She also gave him some cotton wool steeped in chang.* "This may seem a trifle," said she, "but you will find it useful. Be careful not to waste or lose it." So saying, she disappeared from sight.

Day after day they pursued their voyage, and at length came

* See above, page 22.

to the Island of Neung-wŏn where they found an old man sitting on the river-bank. He called to Lord Chhoi, and said, "Where are you bound for, learned Sir?" "To China," replied Lord Chhoi, "If you go to China," continued the old man, "you will be exposed to great danger, and will hardly return in safety." Lord Chhoi bowed low, and asked him how that might be. "When you have gone on for five days more," said the old man, "you will see a beautiful woman sitting by the river-side holding a mirror in her left hand, and in her right a jewel. Address her with the greatest respect and she will reveal to you all that is to befall you." Hardly had he said these words, when he vanished from sight, to Lord Chhoi's no small wonder.

For five days more they went on without stop or stay, and then, as they had been told, saw a beautiful damsel sitting on the river's bank. Lord Chhoi went up to her, and saluted her courteously. "Where are you going," said she, "and what is your business." Lord Chhoi told her, and she then said to him, "When you go to China, the Emperor will want to do you a mischief. At each of the eight palace gates you will be put to strange trials, and you must not be off your guard for a single moment." Then, taking some talismans from a brocade pouch, she added, "When you come to the first gate, throw down the green talisman, at the second throw down the red talisman, at the third, the white talisman, at the fourth, the black talisman, and at the fifth, the yellow talisman. At the other gates, questions will be put to you hard to answer, but if you answer them aright the dangers which threaten you will be averted." Before she had finishing speaking, she became invisible.

When Lord Chhoi arrived at the capital, he was met by a man in scholar's garb, who said to him. "The Sun and Moon are suspended from Heaven, but from what is Heaven suspended?" Lord Chhoi replied, "The mountains and waters rest upon the

Earth, but on what does the Earth rest?" To this the scholar was unable to give any answer. Seeing that he had to do with a man of great talent he inquired who he was, and went and reported his arrival to the Emperor.

Then at each of the gates of the Imperial Palace, extraordinary preparations were made for Lord Chhoi's destruction. At the first gate, a deep pit-fall was dug: at the second there was to be a terrific crash of discordant music: at the third, an elephant was concealed behind a screen of rich embroidery. Lord Chhoi was then invited to come in. He put on his fifty feet official cap, and presented himself at the gate, where the projecting horns caught so that he could not enter. Looking up to Heaven with a smile, he said. "In our Small Country, the Palace Gates are high enough to admit me, how is it that the Palace Gate of the Great Country is so low?" When the Emperor heard this, he was ashamed, and ordered the gate to be pulled down so that Lord Chhoi might be admitted. Lord Chhoi then entered, and flung down the talismans one after another, as the maiden had told him. When he flung down the third talisman, it suddenly became transformed into a serpent, which fastened itself to the elephants trunk, so that he could not open his mouth.

All the dangers of these gates having been surmounted, Lord Chhoi came to a place where there were several tens of learned pundits standing in line to right and left who vied with one another who should put him the most difficult questions. But he answered them all in verse, freely as flowing water, without the smallest hesitation or delay. Then they looked at him in amazement and vied with one another who should pay him the most elaborate compliments.

Now when the Emperor heard that he had entered safely, he wondered greatly, and ordered Lord Chhoi to be admitted to his presence. Lord Chhoi prostrated himself a long way from the

Emperor, but he was invited to come forward and to take a seat on the raised däis beside him. "Are you really the person who discovered the contents of the stone casket?" asked the Emperor. Lord Chhoi answered that he was. "What noises and what strange sights did you observe," further inquired the Emperor, "as you passed through the palace gates?" Lord Chhoi replied that he had noticed nothing unusual. The Emperor then sent for the musicians and asked them why they had played no music when Lord Chhoi entered the Palace. The guardians of the gates then said that they had prepared discordant music and fearful sights, as directed, but that a number of men in red garments with iron staves in their hands had told them to desist, as an honourable guest was expected, and they must not make a disrespectful noise.

The Emperor then proposed to Chhi-wön* all manner of difficult subjects for composition in verse and he replied on the spot by making hundreds of suitable stanzas. Each letter was gold and embroidery, each line was jade and precious stones. The style of composition, vast as the ocean, extorted the admiration of the Emperor and his Court.

To try him further, the Emperor next placed in a bowl some poisoned rice on the top of which he laid four grains of unhulled paddy. For condiment, oil was set before him.

When Lord Chhoi saw the 'four grains of unhulled rice,' he knew at once that they stood for 'who are you,' the Corean words for these two phrases being the same. So he raised his voice to its highest pitch, and shouted, "I am a scholar of the Land of Silla, and my name is Chhoi Chhi-wön," to the Emperor's great amusement and admiration. 'But what a pity,' continued Lord Chhoi,

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* Chhi-wön is the personal (our Christian) name by which the Emperor would address Chhoi as an inferior.

"that in the Great Country you have no chang to eat with your rice." In the Small Country, we use chang as a condiment, and not oil."

The Emperor, seeing that Lord Chhoi left untasted the rice which had been set before him inquired the reason. Lord Chhoi replied, "Your servant's country is only a Small Country, but it is ruled by law. If I were guilty of an offence, I should deserve punishment, more or less severe, according to its heinousness. In our country we do not put to death innocent subjects of another State by secret treachery." "What do you mean?" said the Emperor. Upon which Lord Chhoi answered "A bird, sitting on the roof, has told your servant that this rice is poisoned and would be death to any one who partook of it." The Emperor smiled. "You are really a Heavenly Spirit," said he, and ordered a rich banquet to be set before him.

After this the pundits of the Emperor's Court all assembled, and challenged him to a competition in writing verses. But there was none of them who could at all compare with him. This made the Emperor very angry and he banished Lord Chhoi to an uninhabited island, where no food of any kind was to be had. But Lord Chhoi sucked the cotton wool dipped in chang which the old woman had given him and felt no need of more substantial nourishment.

Many days passed, and at length a scholar who had been sent by the Emperor to see what had become of him came and called 'Lord Chhoi.' Lord Chhoi knew what he had come for, so he made answer in a feeble voice, bringing out his words with difficulty. The messenger then departed, and on his return to Court informed the Emperor that Chhi-wŏn was nearly dead, for he had hardly replied to him in a feeble voice. "In that case he cannot long survive," said the Emperor, and he and his Court were delighted at the news.

Now at this time Envoys from the barbarians of the South, on their way with tribute to China, touched at the island where Lord Chhoi had been abandoned. Here they saw a crowd of scholars with Lord Chhoi in their midst, chanting verses. A cloud of all the colours of the rainbow had gathered over them. Lord Chhoi gave the Envoys a verse which he had composed and asked them to present it to the Emperor when they arrived in China. When the Emperor saw it, he exclaimed, "This is beyond a doubt the writing of Chhoi Chhi-wŏn. It is now three years since he was left on that island. How can he have been kept alive all this time?" Wondering greatly how this could be, he sent another messenger to see Lord Chhoi and make report how he was. When the messenger arrived at the island, he saw him under a firtree taking his ease in company with a number of youths in green garments. A white deer was standing beside him. The messenger called out in a loud voice 'Chhi-wŏn.' "What man are you," replied Lord Chhoi, "who dares to call me by my name? Of what crime, have I, the Envoy of a foreign state, been guilty that I should be abandoned on a desert island, and treated with such contumely? Go back and say so to your Emperor."

The Emperor was greatly astonished, and said, "Truly he must be a Spirit from Heaven. Go again and invite him courteously to come to me."

This time the messenger delivered to Lord Chhoi a written invitation from the Emperor. He bowed repeatedly on receiving it, and said, "The great officials of China enjoy high rank but they do not practice learning; they are small men who use flattery to their sovereign. How can they last long." So saying, he flung a talisman to the ground, which became straightway changed into an azure dragon which took Lord Chhoi on its back, and springing into the air, soared across the sky. The

messenger took to his ship in terror, and hastened away with all the speed of his oars.

Lord Chhoi were courteously received by the Emperor, who inquired after his welfare and said to him, "All the land under the sun belongs to me, and you are therefore one of my subjects. Will you not stay in China, and serve me?" Lord Chhoi drew a talisman from his sleeve and flung it into the air. It immediately became changed into a rainbow, on which Lord Chhoi took his seat and said, "Does this place too belong to your Majesty? Your Majesty's Ministers and servants," continued he, "are all small men, whose service is flattery and there is not a single loyal true hearted man among them. How should I become one of them?" The Emperor blushed for shame, and the faces of his Courtiers turned to an earthy pallor as they looked at one another. After this time, he was treated with invariable respect and courtesy.

One day Lord Chhoi said to the Emperor, "It is a long time since I left my own country, and I would now ask leave to take my departure." The Emperor was loath to let him go, but could think of no excuse for detaining him longer. So Lord Chhoi bade him farewell, and taking a talisman from his sleeve, threw it on the ground. It was at once turned into a green lion, which took Lord Chhoi on its back and soared away through the air while the Emperor and his Court looked on in the greatest amazement.

Unyŏng's joy was great at the return of her husband, but it was clouded by the news she had to give him of the death of her father and mother whom they both lamented deeply. She herself had changed greatly during his absence. Her hair was white, and she had become an old woman. But Lord Chhoi gave her an elixir from the Spirit Land which in the space of one night made her a blooming girl again with a complexion like the peach-blossom.

Now Lord Chhoi said one day to his wife, "The things of

this world are always changing, and it is a filthy place, unfit for us to dwell in. Let us give up all our worldly possessions and go away from here." So they sent for the Minister's relations, and gave over to them all their property, and the charge of the sacrifices to their ancestors. Then going out from the house, they suddenly vanished from sight to the wonder of all beholders. They went to Mount Kaya and returned no more.

In the years Chŏng-tŏk (1506-1621), however, a woodcutter went up this mountain driving an ox before him and carrying his hatchet in his hand. There he fell in with a scholar who was sitting under a firtree playing gobang with a number of priests who were assembled round him. He stood for a while leaning on his axe and watching their game, until the handle of the axe, eaten by worms, gave way. He looked up startled and saw that it was already morning. Then the scholar offered him some cotton wool steeped in chang which he put to his lips and tasted but did not swallow. "If you will not eat it," said the scholar, "depart from here at once."

The woodman went to the place were he had tied up his ox, but there was nothing left of it, but some white bones. All the flesh had rotted away, and become earth. Surprised and bewildered, he made his way home where he was told that the master of the house was dead and that the three years' mourning for him was just ended.

The woodman then knew that the scholar whom he had met on Mt. Kaya could be none other than Chhoi Chi-wŏn. He afterwards went up the mountain and sacrificed to him, when his face appeared for a moment like a shadow and he was no more seen.

SOME TALES FROM THE UJI SHUI MONOGATARI.

About the time that England was being torn in pieces by the rivalries of the Saxons and Normans, that is to say more than eight hundred years ago, there lived at the court of the Mikado, an official of an enquiring turn of mind, named Minamoto no Takakuni. This man was in the habit of retiring from the court during the summer and spending the hot months in the rooms attached to the temple of Uji near Kioto.

There, we are told, he was to be found dressed in a négligée style, lying on the mats, watching the passers by whom he would frequently call in, requesting them to tell him a story. And as the passers by were of varied ranks of life so the stories also varied, "some are noble, some are sad, some are dirty, some true, some made up." Tales from India and China are to be found.

The tales thus gathered were formed into a book, but some, it appears, were omitted, and these were afterwards collected, added to and published under the title of the Uji Shui Monogatari, or the Tales omitted from the Uji Collection. The exact date of publication is unknown.

A vivid picture of life more than eight hundred years ago must be of interest to every student of national characteristics, and there is one point in which they form a curious contrast to the tales of other countries, such as the Arabian Nights or Grimm's Fairy Tales, and that is that the motif, so to speak, of love does not enter into these tales. It is difficult for Europeans to imagine a book containing about two hundred short stories, in none of which there is a love plot, but the peculiarly complicated sensation

known as "love" does not appear ever to have had very much attraction for the Japanese mind.

My attention was first called to the Uji Shui Monogatari by an article in the Transactions of the Asiatic Society* in which the writer asserted that one of the stories was unmistakably the same as an Irish legend and therefore one of the oldest traditions of the human race, belonging to the "most ancient cycle of Turanian legend, which may have existed all over Asia and Europe in times long antecedent to the dawn of history."

The writers of the article was apparently not well acquainted with the Japanese language and suggested that a translation of the Uji stories would be of interest. Without wishing to enter into the question as to whether there is a world embracing cycle of legend I still thought it worth while to get the book. It was quite beyond my powers of reading Japanese, but during the conforced leisure of a homeward voyage, a highly educated Japanese lady who was with me kindly dictated some of the tales. There are a few ambiguous sentences but I have as far as possible made a faithful translation.

90.† THE DEER OF THE FIVE COLOURS.

THIS ALSO WAS LONG AGO.

In India there lived a deer whose skin was of the five colours and whose horns were white. He dwelt in the recesses of the mountains and no one knew of his existence. Near the mountains flowed a great river. A crow also lived on the mountains who was very friendly with the deer. It happened that a man fell into the river and as he was drowning he called out—"Save me!" The

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* Volume III. Page 62.

† The number refers to the number of the tale in the original.

deer hearing him was filled with pity and swimming out into the river saved him.

The man rejoiced in being saved and rubbed his hands together saying, "How can I show my gratitude?"

The deer answered, "I only ask that you will never tell anyone of my existence in these mountains. As I am of the five colours if any one knew of my existence they would cross the river and I should be killed: it is my fear that makes me live in the recesses of these mountains. No one knows of me, but when I heard your cry, forgetting where I was going, I went to your help." The man seeing this was true, promised, again and yet again, never to tell any one. And he returned to his village and though days and months passed he told no one.

Now the Queen of the country dreamt a dream in which she saw a deer of the five colours with white horns. Waking from her sleep she told the King that she had dreamt such and such a dream, and she said to him—"Now this deer must exist. Oh, King! make search for it and give it to me."

Then the King issued an order that if any one found the deer of the five colours, gold, silver and precious stones, with land, should be given to him.

Now when the man, who had been saved, heard the King's command he went to the Court and said,

"The coloured deer for whom you seek lives in the recesses of the mountains: send huntsmen with me for I know the place." The King greatly pleased went forth to the mountains himself taking many huntsmen with him and the man went as guide.

The deer was lying in a cave and knew nothing of this: but the friendly crow, seeing what was happening, called out and pecked his ear, and said,

"The King of the country is coming with many huntsmen to kill you: he has surrounded the mountains there is no escape.

What is to be done!" and weeping he flew away.

The startled deer walked up to the place where the King was with his huntsmen; they fixed their arrows and prepared to shoot. But the King said, "There must be some reason for the deer coming thus unfrightened. Do not shoot!"

The deer drew near and knelt down in front of the king's palanquin, and said, "Because of the colour of my skin I have lived thus in the mountains: Oh, King! how came you to know my dwelling place?"

Then the King answered, "The man with the spot on his face, who stands beside my carriage, told me."

The deer seeing the man who stood beside the carriage knew that it was he whom he had saved, and said to him,

"When I saved your life you said that you could not repay me, then I asked you not to tell any one of my existence; and you swore again and again not to do so. Now forgetting your obligation you come to kill me. When you were drowning in the water I swam across to save you, taking no thought of my own life: Do you remember your boundless joy? So saying the deer wept tears of anger. Then the King also weeping, said, "You are only an animal yet you showed mercy and saved this man: he from desire of gain forgets his obligation: therefore we must call him an animal. It is the duty of a man to show gratitude."

Seizing the man they cut off his head in the presence of the deer. Then the King said,

"From now it is forbidden to hunt deer: and if anyone kills a single deer, disobeying this command, he shall suffer capital punishment." And there was peace and prosperity in the land.

17. THE MEETING OF A PILGRIM WITH A HUNDRED DEMONS.

Long ago, as a pilgrim was on his way to Tsu, darkness came on and he took refuge in the large old temple of Ryu-sen-ji.

There was no one in it for it was not, like most temples, a place for people to stay in, but there was no other refuge near. "It cannot be helped" thought the pilgrim and taking his bundle from his back he entered, saying the customary prayer to Fudo. Just about midnight he heard the sound of many voices and, behold! a hundred demons each holding a light, entered the temple. Looking closely one saw that they were of various kinds; some had but one eye; they were indeed not mortals but terrible creatures. Some were indescribable monsters with horns sticking out of their heads. They were indeed terrible but there was no escape. They all sat down excepting one, for whom there was no room. [Here the narrative changes into the first person and the pilgrim says]—"The demon looked at me carefully and said—You new Mr Fudo, who are occupying my place, just for this evening go outside! and lifting me carefully by one hand he placed me under the eaves of the temple. When dawn broke the demons shouting at each other went away. It was truly terrible.

When the wished for dawn at length came, on looking round there was no temple visible: only a wide pathless plain with nothing to point out the direction I wished to take. I saw a number of men coming along on horseback. On asking them "Where does this road lead to?" they said "Why do you ask? This is Hizen." Was not this a terrible thing?" [He thought he was in quite a different part of the country]. On the pilgrim telling it to the horsemen they also thought it very marvellous. They

said, "This is the depth of the country in Hizen. We are now going to the castle."

And the pilgrim said to them, much delighted, "As I do not know the road I will go with you."

They directed him how to get to Kioto, and hiring a boat he arrived there.

Now did ever such a dreadful thing happen to a man before: to take refuge in the Ryu-sen-ji of Tsu, there to meet with demons to be told, because the place was too small to hold them all, "Now Mr Fudo just sit under the eaves for a little" and to be picked up and put outside. Then to find himself in an out of the way part of Hizen!

When he arrived at Kioto he told what had happened to him.

30. THE NAME TABLET.*

The following story has the same mixture of the marvellous and the humorous. The scene is laid in China where the legend tells, a long time ago there was a mountain on the top of which stood a name-tablet. That is the ancestral tablet used in Chinese worship and known in Japanese as *Sotoba*.

Long ago in China, there was a high mountain, on the top of which was a large name tablet.

In a village at the foot of the mountain there lived an old woman of eighty who every day without fail went up the mountain to where the tablet stood. As it was a great high mountain, the road from the foot to the summit was long and steep: yet, in spite of snow and wind, thunder, ice and wet, through the trying heat of summer, without missing one day, up she climbed. The people

* In Japanese Sotoba.

knew nothing about this, except the young men and boys who climbed the mountain to enjoy the breeze that blew on the top, they could see the old woman wiping the sweat from her brow as she toiled upwards, with bent back, leaning on her stick.

"She has come to worship" they said.

But, not once but often, they saw her walk round the tablet and go away without having worshipped.

"What can she be taking such pains about? To-day if we meet her we will ask her."

And so when the old woman came crawling up as usual they said to her, "Why do you come up here? We come up this dreadful road to seek for coolness but it is not for that you come up: nor yet for anything in particular and yet you climb up every day. It is a strange thing for a woman to do! Tell us why do you do it?" "Well to be sure!" said the old woman, "You must be surprised! My coming up to the tablet is not a thing of yesterday. I have come up to see it every day since I was of an age to understand anything, during more than seventy years."

"But why do you do this strange thing?" they asked.

She answered them. "My parents died at a hundred and twenty and my grandparents lived to more than two hundred—they told me that when blood was seen on the tablet this mountain would crumble away and become a deep sea. So my father told me. And as I live at the foot of the mountain I shall certainly be smothered if it crumbles away: so every day I come up to see if there is blood on it, in order that I may flee in good time."

Hearing this the young men laughed and cried out—

"What a dreadful thing! Be sure and tell us when the mountain is going to fall!"

The old woman then said, not understanding that they were laughing at her,

"Of course I should never think of escaping alone, I should tell

everyone," and she went down the mountain.

Laughing the young men said, "She won't come up again to-day: tomorrow we will make her fly astonished." And they daubed the tablet with blood. Then returning to the village they said to the people, "As it is very odd that the old woman should go up every day to the name-tablet on the mountain-top, we asked her about it and she told us that when the tablet was covered with blood the mountain would crumble away and become a deep sea. So we, to give her a fright, have put blood on the tablet." And the villagers laughed and thought it all nonsense.

So when the old woman went up next day she found blood on the tablet. Turning pale she fell on the ground with fright. Then she ran back calling—

"Villagers! Escape! Escape quickly! Save your lives! The mountain is going to crumble and become a deep sea."

After telling the news to every one she returned to her own house and making her children and grandchildren take their household goods on their backs, she also helping, they escaped to another village. The men who had smeared the tablet with blood clapped their hands; laughing and jeering they cried, "Now what is to happen? Will the wind blow? Will the thunder come?" Strange to say as they spoke the sky became black and lowering and the mountain shook.

"What is happening! What is happening!" they cried out as the mountain began to tremble.

"The old woman is right!" they cried and they fled groaning and weeping. Some escaped but some lost their parents and others their children, and all lost their household goods.

Only the old woman with her children and grandchildren escaped quietly and lost nothing. And the mountain fell and became a deep sea; and those who had jeered and laughed all perished. Truly they had done a foolish thing.

20. PRAYER FOR RAIN.

Long ago in the time of Engi there was a drought, so, the Mikado sending for sixty priests caused them to read prayers. The priests, causing clouds of incense to rise prayed for a sign, but there was no break in the weather, the sun burnt fiercely, and from the Mikado downwards, the highest officials, the farmers and the common people, all were in great distress.

Calling for the head official of the household the Mikado ordered him to send for Jokan Sojo and to tell him how the prayers of the other priests had been in vain. Jokan retiring, stood by the wall and prayed.

Now as there were three grades of priests above Jokan, to be thus summoned was a great honour for him. Coming down the steps of the south palace he stood facing the north and it was painful to the onlookers to see him raise the incense burner to his forehead. Being a hot day the incense did not at first kindle but as he wept and prayed it rose to the sky in a black cloud. The Emperor's personal attendants were assembled in the south palace; the nobles looked on from the Yuba palace; the lords watching from the Bifuku gate. As they watched, the cloud gradually covered the sky, thunder and lightning filled the universe, and heavy rain descending, the earth at once became wet. There was a good crop of the five grains and all the trees bore fruit. So every one believed in Jokan and there was a general rejoicing. Jokan was raised to a higher rank.

As it was a strange thing I write it down for the benefit of future generations.

16. A NUN SEES JIZO.

In Tamba, there lived an old nun who heard that the Buddha Jizo walked abroad at dawn. Hoping to see him she rose at break of day and wandered to and fro. It so happened that a disreputable looking gambler met her and asked her.—"Sister, what are you doing out in the cold?"

She answered,—"Hearing that Jizo walks at dawn I have come to meet him."

"I know where he walks," said the man, "come with me and I will show you."

"How joyful," cried the nun, "take me to the place."

"Give me something?" said the man, "and I will show you the place where he is to be found."

"I will give you the dress I wear," the nun replied.

"Come then," said the man, and he lead her to a place near by.

Now the gambler knew the parents of a child called Jizo so he took her to their house, and he asked, "Where is Jizo?"

The parents of the child said—"He is not here. He has gone out to play. He will soon return."

"This is where Jizo walks," said the man to the nun: joyfully she took off her silk dress and gave it to the gambler who hurried off with it.

"I have come to see Jizo" said the nun to the parents, who were astonished at any one thus wishing to see their child.

At that moment a boy of about ten years of age came to the door. "This is Jizo" said the parents. The nun immediately fell on her knees, bowing her head to the ground.

The boy held in his hand some grass with which he had cut

himself straight down his forehead, and from the gushing wound the unspeakably blissful face of Jizo appeared.

The nun gazing, worshipped more and more and with tears in her eyes she continued to adore him and then dying she went straight to Paradise. We must believe that to those who earnestly pray the Buddha does appear.

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117. THE KNIGHT OF AZUMA.

"Long ago, in the country of Sanyōdō bordering on the inland sea of Japan, the gods Chusan and Koya were worshipped by the people. Koya was a snake and Chusan was a monkey. At the yearly festival held in honour of these gods a human sacrifice was offered up. And always a maiden of fine form, with long hair, and a white skin, and of pleasing deportment was chosen.

Now it happened, as in ancient times without fail, such a maiden was chosen much to the sorrow of her parents.

"We must submit" said they, "yet the relationship of parent and child has been ordained in a former state. One does not dislike even an unsatisfactory child, while one that is perfectly praiseworthy is dearer than life itself. Yet we must submit!" The sorrowful days passed away one by one, and the time the parents and the child had together became shorter and shorter.

While they wept and counted the days there came wandering into the neighbourhood a man from Azuma. He was a hunter of great strength and valiant of heart. He could kill even the wild hog when it is maddened with anger. Arriving at the abode of the father he talked with him, and the father said—

"I spend my days in perpetual grief, for my only daughter has been chosen for the sacrifice. What sin can I have committed

in a former state that I now should meet with such adversity and my daughter have to undergo an unexpected and terrible death? It is most sad and lamentable! Moreover, unlike me, my daughter is very charming." The man from Azuma made answer—

"There is nothing one values more than life, therefore we fear the Gods. Do not give the sacrifice: give the girl to me. To offer her up before the gods would be as dreadful as to see an only daughter chopped to pieces before one's eyes. Give her to me"—he earnestly pleaded.

"Truly!" the father replied, "I would rather give her to you than see her die a painful death."

Then the Knight of Azuma went to where the maiden sat; and he saw that she was beautiful. Bending pensively she studied the art of writing, while the tears dropped on her sleeve. She seemed ashamed that anyone should see her with her hair hanging down and wet, as was also her face, with tears. As she looked round it was evident that she was indeed an elegant woman, dignified and lovely, unlike a country child.

The Knight from Azuma when he looked upon her was filled with sorrow.

Then he said to the parents—"One thing alone troubles me, that is, it would grieve me if you were to come to harm on her account." And the parents answered, "Even if we should die in order that she might live it is no matter: our lives are of no value: do not consider us but act as you think best."

"Let the sacrifice be made," said the Knight, and strictly he charged them to let no one enter the house: he also forbade them to let it be known that he was there.

And as he lived there hidden with the maiden, he chose from among the dogs, that for years had lived in the mountains, the two wisest, these he taught every day to catch and eat a monkey.

Even without training, the dog and the monkey are enemies, so that if a dog sees a monkey he flies at it and catches it and devours it.

Morning and evening the Knight sharpened his sword and talked with the maiden.

"What lay between us in a former life?" he asked, "that I should thus die for you. But what care I for life if it can be given up for you! Only it gives me pain to think that we shall be parted."

Then mournfully the maiden answered, "Alas that I should give you such anxiety."

And so the time went by until the day of the festival arrived. Then came the priests (Shinto) to the house of the maiden bearing a long new box: and a crowd of people came with them making a great noise.

"Place the sacrifice in the box according to custom," cried the priests.

"Do exactly as I tell you," whispered the Knight to the maiden. And secretly he and the two hounds hid themselves in the box. Patting the dogs as they crouched beside him he whispered to them, "I have caressed and fed you from day to day now you must save my life."

The sword which he had daily sharpened was placed in his hand: the lid of the box was shut down and a cloth was sewn round it: then the box was given back to the priests as if the maiden was in it. And they set forth from the house carrying spears and mirrors, waving branches of the sakaki, and ringing bells, as is ordained by the priests, and there was much ado.

But the maiden wept when she saw the Knight carried thus away in her place: and with sorrow she thought of the fate, as yet unknown, that would fall upon her parents.

But they said to her. "We care not whether we live or die."

The sacrifice was brought to the door of the temple, the priests chanting prayers. And the door leading into the place of the gods was opened and the box put in: then the door was shut. Outside stood the chief-priest and others in a row.

Meanwhile the Knight, with the point of his sword, cut a hole in the box, and looking through it he saw indescribably great monkeys with red faces and white hair, sitting all round the room. There were at least two hundred sitting in rows, to the right and to the left, with fierce eye-brows and red faces: and in the midst of them stood a great chopping-board and on it lay a long knife; and all round it stood bottles which apparently contained vinegar, sauce and *saké*.

The other monkeys crowded round while the greatest of them all untied the cords and opened the box.

Then the Knight shouted, "At them, hounds!" And the dogs dashed out and seized the big monkey and would have killed him; but the Knight sprang out of the box waving his sword which was as sharp as ice, and dashed the great monkey on to the chopping-board, crying, "This is the fate of all those who have killed and eaten human beings: I will cut off your head and give it to the dogs." The monkey gnashed its teeth and blinked its eyes and prayed for mercy; but the Knight took no heed. Again he shouted, "For many years you have eaten the children of men, so now I cut off your head!"

Then the other monkeys fled in crowds to the trees, screaming, and followed by the dogs. There was such an up-roar even the earth was up-set and the mountains echoed.

Then the god spoke by the mouth of the chief-priest and said, "From to-day I will not demand this sacrifice: I do not think it right to take away human life, so from hence-forth I shall not accept of it. As for the relations of the victim I shall do them no harm, on the contrary, I shall become the protector of

their descendants. All I ask is, hear my prayer, grant me life, I truly repent. Spare me!"

Then the priests followed by the people crowded into the temple: they were all greatly surprised and there was a great tumult. "Only pardon the god, he has spoken well," cried the priests. But the Knight answered, "Don't be deceived, he is a rogue! This god who has taken the lives of the people, I shall make him repent!" and he prepared to cut off the monkey's head

But again the priests came forward and prayed that the god might be pardoned and declared that henceforth no human being should be sacrificed, and at last the Knight relented.

From that time no sacrifices were offered in the land but those of wild hog and deer.

The Knight married the maiden and took her with him to his own country; where, being a man of good position, they lived in great comfort.

DAZAI ON JAPANESE MUSIC

I propose to give you a few extracts from the Keizai Roku, a work on Political Economy written by Dazai Jun.

This work was one among two or three suggested at a Council Meeting of this Society as a suitable subject for a paper to read at one of its meetings, by our Chairman Sir Ernest Satow, K.C.M.G. It was pointed out to him by one of the council that such a subject as Political Economy should be treated by a member with a special knowledge of the subject, but as Sir Ernest did not consider that the Political Economy of Dazai's time required as an exponent, a student of John Stuart Mill, or any other authority on the Modern Science, I have ventured to undertake the work myself.

The Preface states that Dazai came from Iida in Shinshiu, and in his youth with his father visited Yeddo on a pleasure trip. When nearly full grown he took service with the Daimyo of Idzushi. For many years he was ill, and thrice begged to be excused from further service, but as his request was not granted, he left without permission, and in punishment was condemned to confinement, that is to say he was prohibited from taking service elsewhere, upon which he went to Kyoto.

For about ten years or so he drifted about the five provinces, until the ban was taken off, when he returned to Yeddo, and studied under the famous Sorai, until his teacher's death. His chief studies were the works of Confucius, and other Chinese sages. He in turn became a teacher himself with Daimyos and people of all ranks as pupils who it is said were as much afraid of him as if he were the Tycoon. But though mingling with the highest of the land he never sought for personal aggrandizement.

The following story is related of him, when he was tutor to the son of the Daimyo Iwamura. On Dazai's first visit to his pupil the young man did not come to meet or see him off. Dazai was vexed and said "A lowly samurai ought to have no pride in connection with a high personage, but I teach the learning of the Sages. If a person, even though he be a king or Daimyo, honours the teachings he must not neglect the ceremonies. Your reception of me was very casual. This is not treating me unceremoniously, but it is dishonouring the teaching. I have no wish to see any one who does not honour the teaching."

Dazai was born 220 years ago, and died when 68 years old. He was author of a very large number of books. His Keizai Roku might perhaps be better called "Social" than "Political Economy." It treats of Music; Etiquette; Public Office; Astronomy; Calendars; Geography; Food and Riches; Worship; Learning; Ceremonial Dress; Ceremonial Processions; The Army; Law; Punishment; Divination, etc. To give some idea of the author and his writings I have translated part of the Essay on Music.

Music originated in man's pleasure. Music is called pleasure because it causes pleasure in man's heart. Music and pleasure are the same Chinese character. As men are living things they need something with which to pass the time. If they have nothing to do for even a short time they are sure to become selfish and bad. If men have any occupation for passing the time they will use it and be pleased in their hearts. But if it is difficult to pass the time in an ordinary way then the heart becomes sad and lonely. According to the occupation of the heart it is dull or otherwise. Then (at that time) to sing and lift up the voice eases the mind. To sound strings or reeds drives away dullness and causes joy. This is the ordinary state of man's mind. Again at banquets and such like if there is only eating and drinking while day turns to

dark and night to light this is not enough to cause rejoicing. There must be songs, dances and music to please the host and guest and to pass the time pleasantly. This trait in man's heart always exists.

Music calms the heart of man. Etiquette originates in severe respect. If etiquette is pure then the relations of mankind between lord and retainer, parent and child, husband and wife, brothers and friends are only severe and respectful, and kindli ness of heart is easily lost. Music has its origin in peace. Its use causes peace in lord and retainer, high and low, parent and children, and among relations. In ancient times because music was always used in ceremonies peace was honoured. It was because in music etiquette was always considered that respect was upheld. Some times again in entertaining a guest ceremonial bow shooting was performed, or perhaps the pastime of throwing arrows into a jar. Here again music was used to increase the pleasure and balance the etiquette. To balance etiquette is to beat time. In grand ceremonies the advancing, receding, slowness or quickness were all according to time, and this beating of time was all to the sound of music. The same as for instance if in a priest's house a rite of Buddhism is being performed the time for advancing, standing up, and stopping is set by the striking of gongs or drums. Therefore in all important ceremonies music must be used. Mankind generally must have some kind of amusement. By amusement gloom is driven away and the spirit moved. For this purpose nothing equals music. In all heaven and earth, from the Middle Kingdom to every foreign country there is no country without music.' 'But barbarians are influenced by their local environment. In all places where man's mind is not quite upright the majority of the songs and music is not good. Even in the middle kingdom in Teii; Eii; Sokan and Bokujo the music is of a very vulgar type. Only from the refined music of the former

kings has come the pure music of heaven and earth. This is the true note of peace. Music generally affects the heart of man in a peculiar way. For instance, hearing vulgar music makes the heart of man fall and become lazy and wicked.

If refined music is used then the heart will become good and in accord with the centre of peace. This is a mystery of heaven. In the works of Confucius we find "In the change of customs, for making a change from the vulgar nothing is better than music." To-day it is just the same as in ancient times.

Vulgar music makes vulgar people, refined music makes the customs of the people pure. Music changes customs and music guards and retains them. Therefore when establishing a government it is first necessary to create good music and have it performed at large, stop vulgar music and not let the people use it. Confucius in his advice to Ganyen about governing a country said "the refined Sho dance is most important. Prohibit the vulgar music Teisei." Though in the Jin dynasty books of the sages were burnt, Confucians and disciples of the sages killed, and all music and ceremonies stopped, yet in the Kan dynasty scholars were ordered by Imperial decree to study the old books and revert to the ancient learning, and music and ceremonies once more flourished. Though it has never reached the excellence of the three ancient dynasties (Ka, In and Shiu) yet from the time of Kan every emperor encouraged music and ceremonies, and music has been used by the people. If there is ceremony there is sure to be music. In worshipping the gods of heaven and earth, and the country and family shrines, music is always used. This is because it is impossible to govern the world without music and ceremony. Though the music of the times subsequent to the Kan dynasty is not equal to that of ancient times it is the music of suburban temples and palaces, and vulgar music is not to be mentioned in the same breath.

In Japan Shotoku Taishi, having acquired the music of the middle kingdom, had it taught to several musicians and through its use in the palace, it has come down to the present time. The music used in this country now is that of the dynasties of Kan to To. The Biwa; Yokofuye; Sō; Tosho; Shakuhachi, and Kakuko are all musical instruments of a later date than the Kan dynasty, but of the string instruments the Koto, and of the wind instruments the Shō are the most ancient of instruments which have come to this country.

The Sō is used at Festivals, and has been in use since the Kan dynasty. It is evolved from the Koto, which has 25 strings while the Sō has half the number, or 13. The Wagoto is a very old instrument and said to date from the Kami no Yo, or time of the Gods. It is something like the Chiku of the Middle Kingdom. In the middle Kingdom up to the time of the To dynasty music was after the ancient style, but with the So dynasty there was a great change. The music of our country came from the people of To, therefore it is said to be mostly ancient and not to exist at present in the Middle Kingdom. We have also Korean music, but it is said there is no ancient Korean music in Korea itself, or Chōsen as it is now called.

In all countries throughout every generation music and ceremonies have been connected with Government, therefore when any changes in Government arise the old music is overthrown and lost and the new comes into existance. In Japan there is no new music.

At the time of Shotoku Taishi musicians were chosen who made music their profession, and guarded it, therefore for over 1000 years music has come down to us undisturbed, and has been neither changed nor lost. This is truly a wonderful and important thing.

In the Genji Monogatari is found the statement that in

ancient times the Koto was chiefly used. At some period this teaching was lost, and has never been recovered. The teaching of the Biwa, Sō, and Japanese Koto have come to us. The Shakuhachi was a great favorite of the Emperor Genso of To. It was entirely used in Classical music. At some time this was changed and it now is the music of the lower classes. In the Horiuji at Nara there is said to be the Shakuhachi upon which Shotoku Taishi played. The length is one foot and eight bu. It was because it is of these dimensions that it was called Shakuhachi, but it is now called Issetsudan, because it includes one knot of bamboo. The instrument used by the begging priests of to-day is wrongly called a Shakuhachi. It is really a kind of Dosho called a Sansettsudan and includes three knots. The Dosho was formerly used for classic music. The way of making it has come down through musicians, but no one of to-day can play upon it. The musical instruments of to-day are the three string instruments, Biwa, Sō and Japanese Koto, the three pipes; Sho, Hichiriki, and Yokofuye, and the three drums; Kakko, Taiko and Shoko.

Amongst the ancient songs are the Imayo and Royei. Though the Imayo is a song used by the people its language is almost classical. The Wakakan Royei is a collection of songs made by the Dainagon Kinto. It goes with both Pipes and Strings, and is used by the highest and lowest classes of people. The vulgar sang and composed songs and even the daughters of hotel-keepers played and sang to these instruments.

When Shiga Hira of the Taira was a prisoner at Kamakura the Geisha Senju came and played the Gojoraku and the Dosokosho music to him on the Sō for at that time there was no other music. High and low alike amused themselves with classical music. But only songs and dances of Japanese origin named Shirabyoshi were liked by Kiyomori of the Taira. If this music be examined

it will be found different from the music of to-day and to have a classical foundation. The dance known as the Daito and used by the people at present is similar to the ancient Shirabyoshi, but the music now used is not the original.

The Sarugaku and Dengaku music followed that of the Hojo period. It was vulgar music written by the musicians of the time, but not performed by people of rank. The upper ten of that time took pleasure in classical music only. Nitta Yoshisada played the flute, Ashikaga Takauji the Shō, Kusunoki Masashige the Biwa and all were far from mean players.

When the Muromachi house came to an end the Sarugaku flourished. It was used at banquets in the palace and was the music of the Shoguns and its reign lasted within the seas of Japan for over 200 years.

The Sarugaku was the kind of music used by the actors of the Middle Kingdom. Its tones were the ancient war cries of the northern barbarians, not at all peaceful or quiet.

Nearly every kind of music harmonizes with either strings or bamboos, but the songs of the Sarugaku do not. The notes of the flute used in the Sarugaku do not agree with rules, nor harmonize with strings. The shouts of the singer accompanying the Tsuzumi resemble the cries of criminals. All music is for creating a peaceful mind, but the Sarugaku is not of this nature, it is the yell of the fighter, and people who find pleasure in it unknowingly injure the peacefulness of their minds. There is also a dance called Sachiwaka which was composed by a man named Sachiwaka. It is not known when it was first published, but it is said to be modern. Although called a dance it is really not one, but consists in holding a fan and striking the hand with it to time and singing of the deeds of the ancients. This like the Sarugaku does not harmonize with music, and is not peaceful but warlike.

In the Monogatari of the Biwahoshi the story of the house of

Taira is sung to the playing of the Biwa. Yukinaga, a former lord of Shinano, taught this to a blind man named Shobutsu and made him sing it. This is said to be the origin of the song. It is older and though the music cannot be said to be peaceful, it is quieter than the Sarugaku.

With regard to the Sekkyo (that is the exposition of Buddhist Scriptures) its teachers were amongst the followers of Shakka, and the history of the rise of Buddhism was added to the Shomyonembutsu. It was composed for the purpose of persuading people to join the Buddhist sect. Later on it told the stories of the loves and sorrows of the ancients of this and foreign countries. Again to incline people to Buddha it took the story of some famous priest to show the shortness of man's life. The language used is for the most part that of the people, but there are parts which do not belong to the vulgar music of this time. At one time it was accompanied by the beating of gongs but now uneducated musicians use the samisen. The Sekkyo has grief and pity as its subject, and honours man's tears. Too much pity in music is the beginning of lewdness, though the Sekkyo cannot be called lewd.

Jorori is very similar to Sekkyo. Its origin is not quite clear, people say that it originated in the daughter of one named Ono who lived in modern times. It is said to have been at first a piece of music called Jorori, consisting of an account of ancient history in 12 chapters made and sung by the daughter of a former headman of Yahagi, a post town of the province of Mikawa. This music after a time became very popular, and to it was added an account of the doings of ancient foreigners and Japanese. It was not the same all over the country. The tunes differed in the east and west. It was sung chiefly by low class musicians and the blind. At first, as it contained an account of the famous ancients, its language was classic, but as it became popular with the people it told the stories of their loves, their jealousies, and loss of lives or

property through profligate living. Hence its language became commonplace. Though the ancient language of the Jorori came from a poor village it was the amusement of the governing class. It was not a very long piece of music, and it is no more used by the governing classes.

In all countries where evil music is not prohibited the people compose all kinds of low songs, and men's hearts are made evil.

In the "Duties of a King" as written in the Reiki it is said that in the times of the Former Kings any person making an immoral song was punished by death. Though the tunes of the people used always to be bad their words were for the most part classical. At present they are very low, provincial and noisy, and it is better for the hearers to cover their ears. The Sō was originally only used in classical music, but now it is not so and a different kind of music has been made for it, which is mostly used by the people.

It was first used in Tsukushi which is the old name for Kiushiu, and is called Tsukushisō. The music for this came down to us as an adaptation of the classical Yettengaku. It is now used with all kinds of songs. Though it is not classical it has very few bad tones in it. The Samisen and Kokiu are musical instruments used by the people. It is said that both of these have come over in modern times from the Loochoo islands, where they are used for classical music, but in Japan for the vulgar music of the people. The Samisen is very like the Kokiu of the Middle Kingdom. The Kokiu is similar to the Kūko. Though the time of the Kokiu is slightly provincial, yet it has classical parts. The Samisen is extremely pleasing to the evil. The slightest tone from the Samisen immediately sets the evil heart in motion, in a way which no other musical instrument can. In shape it is something like the Biwa, but the playing of the Biwa is simple, while Samisen playing is very quick and com-

plex, and it accords with the voice of man better than any other musical instrument, and for making men joyful is much thought of by the people. Therefore unless the Sekkyo, Jorori and other songs used by the people are played to the music of Samisen, their beauties cannot be fully shewn.

All the evil music of the people is played by quick movements of the hands. This is specially noticed in the Samisen and thus are the ears of the people made glad and their hearts rejoice.

At first the Samisen was only used by the blind, and low class musicians but now even the best classes learn it and of course amongst the samurai and other classes there are a large number of skilled players. Were the language pure, both the Samisen and Kokiu could be used with classical music, and become classic, but they are used with only bad tunes and vulgar music, and are therefore altogether bad, just as such instruments as the Sō and Shakuhachi if they were used for evil music, would give out vulgar tones. Thus the evil tones are not the crimes of the instrument, but of the player.

Nearly all music is based upon the voice of man. If the voice of man be pure then the tones of strings and bamboos will be pure too, but if his voice be evil so will be the tones of the pipes and cords. All music is the heart set to the tunes of songs and played, unless the evil tones of the songs of the people are stopped, evil music cannot be put down. The songs of the vulgar do not tell of good, but of evil and profligate things.

It is because the people have been accustomed to profligate tones from childhood that they please the heart of man. In the Middle Kingdom there are the Haiyu (actors) which are the same as the Kyogenshi (a kind of actor) of this country. The Zatsugeki (theatrical play) of the Middle Kingdom is the same as the Kabuki (opera ?) of this country. In the Middle Kingdom there is a law for the Haiyu which compels them to perform plays on

filial piety and the doings of loyal retainers, no evil or unlawful matter being permitted. This is because of the fear of evil destroying the customs of the people. The Kabuki and Kyogen of to-day panders to the present public taste, and act the profligate doings of the public of the present times. Nothing exceeds this for breaking the customs of the people. It is all evil which is sung to the people. When the customs become depraved it is a calamity for the country. The harm that evil music does to government is very far reaching.

In ancient times Classical Music was spread all over the world, and all people took their pleasure therefrom, because there was no vulgar music for the people. But later all kinds of vulgar music were made, which pleased the ears and eyes of the people and they seeing that it represented the vulgar heart of their times were amused and thought it funny, and thinking the Classical Music not so amusing finally would have it no more. Though the Sarugaku is provincial and vulgar, and is only the voice of fighters and killers and does not harmonize with pipes and strings yet there are no lewd tones in it, and therefore it does not move men's hearts to evil. All other vulgar music is of lewd tones, and starts the evil heart of man.

Of the popular tones there is a difference between the ancient and modern. Though the ancient music were bad, the classic language of Japan was used but it was easy language, then as the earth advanced in age the customs changed and the music became too low and disorderly to be allowed in people's houses or amongst relations. This is what is known as customs getting depraved. If classical music is not used by the state, and bad music is not prohibited, this is what happens. The saying that by hearing a person's music his virtues will be known originated from the belief that music comes from virtue. We can judge of the good or bad of the ancient world, by examining its music. As the

popular music is from the people, from it the morals of the people of that age can be judged. Just as vulgar music breaks down customs, so by a miracle of heaven classical music must make customs pure. The reason that it is said that there is nothing which equals music in causing change is that the power of classical music changes the impure into the pure, and the deterioration of the pure to the impure is the result of vulgar music. The reason that the sages made music to amuse the people was to uphold the ancient customs without change for ever.

It is truly a deep conception that the state is built up upon the foundation of music and ceremony placed side by side. The Military Laws of Sonbu and Goki, the plan of Rotan and Soshi of leaving everything to fate, the Punishments of Shinfugai and Kanpi, the Laws of Shoo and Rishi, and the hundreds of others, their principles of government were good, but because they dispensed with Music and Ceremony, though they might have kept the world governed in peace for a time, could not govern and civilize it for long. The two Emperors (Giyo and Shun) and three Kings (of Ka, In, and Shu dynasties) employed the Music and Ceremonies of the sages and therefore governed the world in peace.

Therefore in later times did any wish to learn from the government of former kings, they must uphold music and ceremony. Fortunately in Japan the ancient music has come down to us, and if used by the Emperor, the Samurai and others it will be a foundation to work upon, but the vulgar music and dances of the present must be put down, as much as possible, so a law ought to be made that the Sekkyo and Jorori shall only tell of the filial piety, brotherly love and duty of the ancients, and not of their depravity and disorder, and that all which hurts the life of man in the way of dances and theatricals shall be abolished. If all evil and disorder be banished from provincial songs and dances evil can be kept from men, and pure customs and long life to the

state can be established. This is the teaching of the Music and Ceremonies of the former kings.

In my attempt to translate an Essay from one of the writers suggested to this Society by Sir Ernest Satow I have not only to plead a very slight knowledge of Political Economy, but in choosing the Essay on Music, I have further to crave your pardon because of my absolute ignorance of the subject. The difficulty of putting into suitable English the equivalents of Dazai's technical terms has also been too much for me, as the words which I have translated Vulgar and Classical, Music and Songs, Tones and Words, have perhaps a deeper significance than I have given them.

MINUTES OF MEETINGS.

General Meeting.

A General Meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji, on Wednesday, February 7, 1900 at 4 p.m., the Vice-President, Dr. D. C. Greene, being in the chair.

The minutes of the preceding meeting were adopted as printed in the "Japan Mail." Mr. Lloyd read a paper by W. G. Aston, Esq., C.M.G. on "Chhoi-Chung, a Korean Märchen"; the Chairman expressed the thanks of the Society to both the author and the reader for the very interesting paper,—the first of its kind read before the Society.

Professor E. W. Clement acted as Secretary pro. tem.

Annual Meeting.

The annual meeting of the Asiatic Society of Japan was held at the Parish Buildings, No. 54, Tsukiji on Wednesday, Dec. 12th, 1900, at 4 p.m., Dr. D. C. Greene, Vice-President, being in the chair.

The minutes of the previous meeting were taken as read.

The business of the Annual Meeting first came up for discussion. The Recording Secretary read the Report of the Council for the past year.

Annual Report of the Council.
Session 1900.

Only one paper was read at a General Meeting of the Society during 1900, "Chhoi Ching, a Korean Märchen," by W. G. Aston, Esq., C.M.G., until the Annual Meeting in December, when papers by Miss S Ballard on "Some tales from the Uji Shui Monogatari," and R. J. Kirby, Esq., on "Dazai on Japanese Music," were presented. Several other papers were promised, but unfortunately it was found impossible for the writers to have them ready in time for the session just concluded. It is confidently anticipated that several papers of interest will be ready for presentation to the Society during the ensuing year when it is hoped that revived interest will be shown in its proceedings.

The Council regret very much to have to announce the resignation of Sir Ernest Satow, K.C.M.G., owing to his transfer to Peking. They feel that his departure is a deep loss to the Society, conscious as they are of the many and great services he has continually rendered to it.

10 new names have been added to the list of members; and 3 members have resigned.

The Hon Treasurer read the Treasurer's Report.

HONORARY TREASURER IN ACCOUNT WITH THE ASIATIC SOCIETY OF JAPAN.
SESSION OF 1900.

Dr.

To Balance from last year			2,049 72
To Entrance Fees. 7 members		35.00	
,, Annual Subscriptions		258.00	
,, Life Subscription (N.R.)		30.00	
,, Sale of Transactions, Librarian ...	62.49		
,, ,, ,, ,, ,, Treasurer ...	46.89		
,, ,, ,, ,, ,, Kelly and Walsh	67.60	176.98	
,, Special from Sir Ernest Satow for Printing		300 00	
,, Interest at Banks		98.16	898.14
			2 947.86

Cr.

By Printing, vol. 27 pt. 1.	295.90		
,, Printing, ,, pt. 4.	205.92		
,, Printing, ,, pt. 3.	1,158.50		
,, Printing, ,, Supplement ..	70.20	1,730.52	
,, Library, Assistant 9 mos.	90.00		
,, Postage, printing wrappers, etc.	139.99	229.99	
,, Corresponding Secy. P.C.'s & postage ...		16.15	
,, Treasurer, postage and stationery		17.00	
,, Caretaker		6.00	
,, Rent 100, Insurance 100		200.00	2,199.66
Bal. H. K. & S. B. Co.		69.04	
Bal. M. B. G. K.		679.16	748.20
			2,947.86

E. & O. E.

J. McD. Gardiner, Hon. Treasurer.

Examined, compared with vouchers and found correct.

R. S. MILLER.
D. MACDONALD.

Dec. 12, 1900.

Both of the reports were approved.

NEW COMMITTEE.

The following gentlemen were elected members of the Committee for the ensuing year:—President, Rev. D. C. Greene, D.D.; Vice-President, Rev. A. Lloyd; Vice-President, (Yokohama), J. F. Lowder, Esq.; Corresponding Secretary, Arthur Hyde Lay, Esq.; Corresponding Secretary (Yokohama , Rev. E. S. Booth; Treasurer, J. McD. Gardiner, Esq.; Librarian, Rev. C H. Evans. Members of Council;—R S. Miller, Esq., B. H. Chamberlain, Esq., R. J. Kirby, Esq., R. Masujima, Esq., H. G. Parlett, Esq., Rev. W. J. White, Prof. E. W. Clement, Prof. E. C. Griffin, Prof. E. H. Vickers, Dr. Riess.

The CHAIRMAN called special attention to the fact that the late President, Sir Ernest Satow, had been compelled to resign his post on account of his appointment to Peking as H. B. M's Envoy Extraordinary and Minister Plenipotentiary, and expressed his individual regret as well as the regret of the members of the Society at the loss thus sustained. Sir Ernest would, he said, be very sorely missed on the Council as he took up work devolving no small burden on them. The public were much more exacting now.

A paper by Miss S. Ballard, entitled "Some Tales from the Uji Shui Monogatari" was then read by Mr. Miller, and Mr. R. J. Kirby's paper "Dazai on Japanese Music" was read by Mr. Lloyd. Both papers were received with much interest and the thanks of the Society conveyed to the writers by Dr. Greene. They will appear among the transactions of the Society as soon as they can be printed.

A proposed alteration of Art. 15 of the Constitution was laid before the meeting. The rule as proposed will read:—"All members of the Society shall be elected by the Council. They shall *as a rule* be proposed at one meeting of the Society and balloted for at the next, one black ball in five to exclude, *but the Council may if they deem it advisable, propose and elect a member at one and the same meeting.* Their election shall be announced at the General Meeting following." The Chairman explained that the alteration was rendered necessary by the Council as it sometimes

happened that some time elapsed between their meetings—in summer for example, with the result of keeping persons desirous of joining the Society waiting for election.

APPENDIX A.

LIST OF PAPERS DURING THE SESSION OF ~~1899.~~ 1900

1. Chhoi-Chhung, a Korean Märchen .....by W.G. ASTON, Esq., C.M.G
2. Some Tales from the Uji Shiu Monogatari.....by Miss S. BALLARD.
3. Dazai on Japanese Music .....by R. J. KIRBY, Esq.

APPENDIX B.

LIST OF EXCHANGES OF THE ASIATIC SOCIETY OF JAPAN.

Academy of Sciences, Lincoln Park, Chicago, Ill., U. S. A.
American Geographical Society, New York City, U. S. A.
„ Oriental Society, New Haven, Conn., U. S. A.
„ Philological Society, New Haven, Conn. U. S. A.
„ Philosophical Society, Philadelphia Pa., U. S. A.
Anthropological Institute of Great Britain and Ireland.
Anthropologische Gesellschaft in Wien, Austria.
Asiatic Society of Bengal, Calcutta.
Austalian Association for the Advancement of Science, Sydney.
Bataviasch Genootschap, Batavia, Java.
Buddhist Text Society, Calcutta.
Bureau of Ethnology, Washington, D. C.
Bureau of Education, „ „
Canadian Institute, Toronto.
China Review, Hongkong.
Chinese Recorder, Shanghai.
Cosmos de Guido Cora, 2, Via Goito, Rome, Italy.
Deutsche Gesellschaft für Natur und Volkerkunde Ostasiens, Tōkio.
Deutschen Morgenlandischen Gesellschaft, Leipzig.
Geological and Natural History Survey of Canada, Ottawa.
Harvard University, Museum of Comparative Zoology, Cambridge, Mass., U. S. A.
Imperial Russian Geographical Society, St. Petersburg.
Imperial Library, Ueno Park, Tōkiō.
Imperial University of Japan, Tōkiō.
Japan Society, London.
Japan Weekly Mail, Tōkiō.
Johns Hopkins University Publications, Baltimore, Md , U. S. A.
Journal Asiatique, Paris.
Musée Guimet, Paris.
Pekin Oriental Society, Pekin.

Royal Asiatic Society of Great Britain, London.
" " " Bombay Branch.
" " " Ceylon Branch, Colombo.
" " " China Branch, Shanghai.
" " " Straits Branch, Singapore.
Royal Dublin Society, Kildare St., Dublin.
Royal Geographical Society, London.
Royal Society, London.
" " of Edinburgh, Edinburgh, Scotland.
" " Sydney, New South Wales.
" " Adelaide, South Australia.
Smithsonian Institute, Washington, D. C.
Sociedad Geografica de Madrid, Madrid.
Sociedad de Geographia de Lisbon, Portugal.
Société d'Anthropologie, Paris.
Société de Geographie, Paris.
State Historical Society, Madison, Wis., U. S. A.
United States Geological Survey, Washington, D. C.
" " Dept. of Agriculture, " "
University of Upsala, Sweden.
Vereins für Erdkunde zu Leipzig.
Wisconsin Academy of Sciences Arts and Letters, Madison, Wis., U. S. A.

APPENDIX. C.

TRANSACTIONS IN STOCK.

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APPENDIX D.

BOOKS AND PAMPHLETS RECEIVED.

"Life and Letters of Samuel Wells Williams, L.L.D., by Frederick Wells Williams, New Haven.

"Oriental Studies," from Oriental Club, Philadelphia.

"Beitrage zur Kenntnis der Spanischen Sierra Nevada." Dr. J.J. Rein, Bonn.

"Periplus." Baron Nordenskjöld, Stockholm.

"A Naturalist in Mexico." F. C. Baker, Chicago.

"Story of the Rise of the Oral Method in America as told in the writings of the Hon. Gardiner G. Hubbard." Washington.

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Polianovsky, M., Russian Legation, Tōkiō.
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Scherer, Rev J A. B. (absent).
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Soper. Rev. Julius, Aoyama, Tōkiō.
Spooner, Professor D. B — Siamese Legation, Tōkiō.
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Terry, H. T., 13, Reinanzaka, Akasaka, Tōkiō.
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Van de Polder L., Netherlands Legation, Tōkiō.
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Weston, Rev. Walter, c/o Rev. C. G. Gardner, Kōbe.
White, Rev. W. J., 6, Tsukiji, Tōkiō.
Whitehead, J. Beethom, H. B. M. Legation, Tōkiō.
Wileman, A. E., H. B. M. Vice Consul, Kōbe.
Wood, Prof. F. E., Nara.
Woodd, C. H. B., 11, Sakae-cho, Shiba, Tōkiō. (absent).
Woodward, A. M. Tracy, c/o Shoyekikan Head Office, Osaka.
Wyckoff, M. N., Meiji Gaku-in, Shirokane, Tōkiō.

THE

CONSTITUTION & BY-LAWS

OF THE

ASIATIC SOCIETY OF JAPAN.

Revised March, 1897.

THE CONSTITUTION OF THE ASIATIC SOCIETY OF JAPAN.

REVISED MARCH, 1897.

NAME AND OBJECTS.

ART. I. The Name of the Society shall be THE ASIATIC SOCIETY OF JAPAN.

ART. II. The object of the Society shall be to collect and publish information on subjects relating to Japan and other Asiatic Countries.

ART. III. Communications on other subjects may, within the discretion of the Council, be received by the Society, but shall not be published among the Papers forming the Transactions.

MEMBERSHIP.

ART. IV. The Society shall consist of Honorary and Ordinary Members.

ART. V. Honorary Members shall be admitted upon special grounds, to be determined in each case by the Council. They shall not be resident in Japan and shall not pay an entrance fee or annual subscription.

MEMBERSHIP.

ART. VI. Ordinary Members shall pay, on their election, an entrance fee of Five *yen* and subscription for the current year. Those resident in Japan shall pay an annual subscription of Five *yen*. Those not resident in Japan shall pay an annual subscription of Three *yen*.

Any Member elected after June 30th shall not be required to pay the subscription for the year of his election unless he wishes to receive the Transactions of the past session of the Society.

Ordinary members resident in Japan may become life members:—

a. On election by paying the entrance fee and the sum of fifty *yen*.

b. At any time afterwards within a period of twenty years by paying the sum of fifty *yen*, less *yen* 2.50 for each year of membership;

c. After the expiration of twenty years on application to the Treasurer without further payment.

Ordinary members not resident in Japan my become life members:—

a On election by paying the entrance fee and the sum of thirty *yen*;

b. At any time afterwards within a period of twenty years by paying the sum of thirty *yen*, less *yen* 1.50 for each year of membership;

c After the expiration of twenty years on application to the Treasurer without further payment.

Members hitherto resident in Japan who leave it with the intention of resident permanently abroad shall for the purpose of their subsequent subscriptions, or life-membership, be regarded as members not resident in Japan, provided the Treasurer is notified of their change of residence.

ART. VII. The Annual Subscription shall be payable in advance, on the 1st of January in each year.

Any Member failing to pay his subscription for the current year by the 30th of June shall be reminded of his omission by the Treasurer. If his subscription still remains unpaid on the 31st of December of that year, he shall be considered to have resigned his Membership.

ART. VIII. Every Member shall be entitled to receive the publications of the Society during the period of his Membership.

OFFICERS.

ART. IX. The Officers of the Society shall be:—

A President.
Two Vice-Presidents.
A Corresponding Secretary.
Two Recording Secretaries.
A Treasurer.
A Librarian.

COUNCIL.

ART. X. The affairs of the Society shall be managed by a Council composed of the Officers for the current year and ten ordinary Members.

MEETINGS.

ART. XI. General Meetings of the Society and Meetings of the Council shall be held as the Council shall have appointed and announced.

ART. XII. The Annual Meeting of the Society shall be held in December, at which the Council shall present its Annual Report and the Treasurer's Statements of Accounts, duly audited by two Members nominated by the President.

ART. XIII. Nine Members shall form a quorum at an Annual Meeting, and Five Members at a Council Meeting. At all Meetings of the Society and Council, in the absence of the President and Vice-President, a Chairman shall be elected by the Meeting. The Chairman shall not have a vote unless there is an equality of votes.

ART. XIV. Visitors (including representatives of the Press) may be admitted to the General Meetings by Members of the Society, but shall not be permitted to address the Meeting except by invitation of the Chairman.

ART. XV. All Members of the Society shall be elected by the Council. They shall be proposed at one Meeting of the Council and balloted for at the next, one black ball in five to exclude; and their Election shall be announced at the General Meeting following.

ART. XVI. The Officers and other Members of Council shall be elected by ballot at the Annual Meeting, and shall hold office for one year.

ART. XVII. The Council shall fill up all Vacancies in its Membership which occur between Annual Meetings.

PUBLICATION.

ART. XVIII. The published Transactions of the Society shall contain:—

(1) Such papers and notes read before the Society as the Council shall have selected, and an abstract of the discussion thereon:

(2) The Minutes of the General Meetings:

(3) And at the end of each annual volume, the Reports and Accounts presented to the last Annual Meeting, the Constitution and By-Laws of the Society and a List of Members.

ART. XIX. Twenty-five separate copies of each published paper shall be placed at the disposal of the author and the same number

shall be reserved by the Council to be disposed of as it sees fit.

ART. XX. The Council shall have power to distribute copies of the Transactions at its discretion.

ART. XXI. The Council shall have power to publish, in separate form, papers or documents which it considers of sufficient interest or importance.

ART. XXII. Papers accepted by the Council shall become the property of the Society and cannot be published anywhere without consent of the Council.

Acceptance of a paper for reading at a General Meeting of the Society does not bind the Society to its publication afterwards. But when the Council has decided not to publish any paper accepted for reading, that paper shall be restored to the author without any restriction as to its further use.

MAKING OF BY-LAWS.

ART. XXIII. The Council shall have power to make and amend By-Laws for its own and the Society's guidance provided that these are not inconsistent with the Constitution; and a General Meeting, by a majority vote, may suspend the operation of any By-Law.

AMENDMENTS.

ART. XXIV. None of the foregoing Articles of the Constitution can be amended except at a General Meeting by a vote of two-thirds of the Members present, and only if due notice of the proposed Amendment shall have been given at a previous General Meeting.

BY-LAWS.

GENERAL MEETINGS.

ART. I. The Session of the Society shall coincide with the Calendar Year, the Annual Meeting taking place in December.

ART II. Ordinarily the Session shall consist of nine monthly General Meetings; but it may include a less or greater number when the Council finds reason for such a change.

ART. III. The place and time of Meeting shall be fixed by the Council, preference being given, when the Meeting is held in Tōkiō, to 4 p.m. on the Second Wednesday of each month. The place of meeting may be in Yokohama when the occasion is favourable.

ART. IV. Timely notice of every General Meeting shall be sent by post to the address of every Member resident in Tōkiō or Yokohama.

ORDER OF BUSINESS AT GENERAL MEETINGS.

ART. V. The Order of Business at General Meetings shall be: –

(1 Action on the Minutes of the last Meeting;

(2) Communication from the Council;

(3) Miscellaneous Business;

(4) The Reading and Discussion of papers.

The above order shall be observed except when the Chairman shall rule otherwise.

At Annual Meetings the Order of Business shall include, in addition to the foregoing matters:—

(5) The Reading of the Council's Annual Report and Treasurer's account, and submission of these for the action of the Meeting upon them;

(6) The Election of Officers and Council as directed by Article XVI. of the Constitution.

MEETINGS OF COUNCIL.

ART. VI. The Council shall appoint its own Meetings, preference as to time being given to 4 P.M. on the First Wednesday of each month

ART. VII. Timely notice of every Council Meeting shall be sent by post to the address of every Member of the Council, and shall contain a statement of any extraordinary business to be done.

ORDER OF BUSINESS AT COUNCIL MEETINGS.

ART. VIII. The Order of Business at Council Meetings shall be:

(1) Action upon the Minutes of last Meeting;

(2) *Reports* of the Corresponding Secretary,
of the Publication Committee,
of the Treasurer,
of the Librarian,
and of Special Committees;

(3) The Election of Members;

(4) The Nomination of Candidates for Membership of the Society;

(5) Miscellaneous Business;

(6) Acceptance of papers to be read before the Society;

(7) Arrangement of the Business of the next General Meeting.

PUBLICATION COMMITTEE.

ART. IX. There shall be a standing Committee entitled the Publication Committee and composed of the Secretaries, the Librarian, and any Members appointed by the Council. It shall ordinarily be presided over by the Corresponding Secretary.

It shall carry through the publication of the Transactions of the Society, and the re-issue of Parts out of print.

It shall report periodically to the Council and act under its authority.

It shall audit the accounts for printing the Transactions.

It shall not allow authors' manuscripts or printers' proofs of these to go out of its custody for other than the Society's purposes.

DUTIES OF CORRESPONDING SECRETARY.

ART. X. The Corresponding Secretary shall:—

1. Conduct the Correspondence of the Society;
2. Arrange for and issue notice of Council Meetings, and provide that all official business be brought duly and in order before each Meeting;

3. Attend every Council Meeting or give notice to the Recording Secretary that he will be absent;
4. Notify new officers and Members of Council of their appointment and send them each a copy of the By-Laws;
5. Notify new Members of the Society of their election and send them copies of the Articles of Constitution and of the Library Catalogue;
6. Unite with the Recording Secretary, Treasurer and Librarian in drafting the Annual Report of the Council and in preparing for publication all matter as defined in Article XVIII of the Constitution;
7. Act as Chairman of the Publication Committee, and take first charge of authors' manuscripts and proofs struck off for use at Meetings.

RECORDING SECRETARIES.

ART. XI. Of the Recording Secretaries, one shall reside in Tōkiō and one in Yokohama, each having ordinarily duties only in connection with Meetings of the Society or its Council held in the place where he resides.

DUTIES OF RECORDING SECRETARY.

ART. XII. The Recording Secretary shall;—

1. Keep Minutes of General Meetings;
2. Make arrangements for General Meetings as instructed by the Council, and notify Members resident in Tōkiō and Yokohama;
3. Inform the Corresponding Secretary and Treasurer of the election of new Members.
4. Attend every General Meeting of Council, or, in case of absence, depute the Corresponding Secretary or some other Members of Council to perform his duties and forward to him the Minute Book;
5. Act for the Corresponding Secretary in the latter's absence;
6. Act on the Publication Committee;
7. Assist in drafting the Annual Report of the Council and in preparing for publication the Minutes of the General Meetings and the Constitution and By-laws of the Society;

8. Furnish abstracts of Proceedings at General Meetings to newspapers and public prints as directed by the Council.

DUTIES OF TREASURER.

ART. XIII. The Treasurer shall:—

1. Take charge of the Society's Funds in accordance with the instruction of the Council.
2. Apply to the President to appoint Auditors, and present the Annual Balance sheet to the Council duly audited before the date of the Annual Meeting;
3. Attend every Council Meeting and Report when requested upon the money affairs of the Society, or in case of absence depute some Member of the Council to act for him, furnishing him with such information and documents as may be necessary;
4. Notify new members of the amount of entrance fee and subscription then due;
5. Collect subscriptions and notify Members of their unpaid subscriptions once in or about January and again in or about June; apply to Agents for the sale of the Society's Transactions in Japan and abroad for payment of sums owing to the Society;
6. Pay out all Monies for the Society under the direction of the Council, making no single payment in excess of Ten Dollars without special vote of the Council.
7. Inform the Librarian when a new Member has paid his entrance fee and first subscription;
8. Submit to the Council at its January Meeting the names of Members who have not paid their subscription for the past year; and after action has been taken by the Council, furnish the Librarian with the names of any Members to whom the sending of the Transactions is to be suspended or stopped.
9. Prepare for publication the List of Members of the Society.

DUTIES OF LIBRARIAN.

ART. XIV. The Librarian shall:—

1. Take charge of the Society's Library and stock of Transactions, keep its books and periodicals in order,

catalogue all additions to the Library, and superintend the binding and preservation of the books;

2. Carry out the Regulations of the Council for the use and lending of the Society's books;
3. Send copies of the Transactions to all Honorary Members, to all Ordinary Members not in arrears for dues according to the list furnished by the Treasurer, and to all Societies and Journals, the names of which are on the list of Exchanges;
4. Arrange with booksellers and others for the sale of the Transactions as directed by the Council, send the required number of each issue to the appointed agents, and keep a record of all such business.
6. Draw up List of Exchanges of Journals and of additions to the Library for insertion in the Council's Annual Report;
7. Make additions to the Library as instructed by the Council;
8. Present to the Council at its November Meeting a statement of the stock of Transactions possessed by the Society;
9. Act on the Publication Committee;
10. Attend every Council Meeting and report on Library matters, or if absent, send to the Corresponding Secretary a statement of any matter of immediate importance.

LIBRARY AND MEETING ROOM.

ART. XV. The Society's Rooms and Library shall be in Tsukiji Tōkiō, to which may be addressed all letters and parcels not sent to the private address of the Corresponding Secretary, Treasurer, or Librarian.

ART. XVI. The Library shall be open to Members for consultation during the day, the keys of the book-cases being in the possession of the Librarian or other Members of Council resident in the neighbourhood: and books may be borrowed on applying to the Librarian.

SALE OF TRANSACTIONS.

ART. XVII. A Member may obtain at half-price for his own use copies of any Part of the Transactions.

ART. XVIII. The Transactions shall be on sale by Agents approved of by the Council and shall be supplied to these Agents at discount prices fixed by the Council.

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TRANSACTIONS

OF

THE ASIATIC SOCIETY OF JAPAN.

VOL. XXIX: (PART I.)

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THE REMMON KYŌ.

BY

Rev. A. Lloyd, M.A.

(*Read, 27. Feb. 1901*).

In Tamura Cho, Shiba, Tokyo, there stands a red-brick Presbyterian Church which will serve as a land-mark for my paper.

Immediately opposite the Church stands an old *Nagaya* with a large gateway leading into an extensive courtyard. When you enter the courtyard, there stands before you an oldish wooden building, not very ecclesiastic in appearance, and yet the lanterns, the alm's box, the glimmering candles, and the peep you get of an altar covered with offerings of rice-cake, all show that the building, orginally a secular one, has been "made over" to suit some purposes of worship.

A few nights ago my footsteps took me in that direction about seven o'clock in the evening. As I passed the building, I noticed that it was lighted up, and that people kept entering it. There was evidently some service going on, so out of curiosity I entered.

I found a very large Japanese house, fitted up after the fashion of a Shinto temple. In the centre stood an altar, or rather rows of altars rising up one behind the other. On these were some twelve cakes of *mochi*, and behind them burned a couple of hanging lights. The sanctuary was fenced off from the rest by a low rail. Outside the rail was a candle-stick for votive candles, and I noticed that, every now and again, a worshipper would come in, light a candle, and fix it on the candle-stick, so that by the time the service was concluded there were fully twenty candles burning.

Near the candle-stick, on the left hand side of what I may call the Nave, was a regular Japanese office-desk, with *hibachi* and tea-kettle, at which sat the care-taker and his family, while behind them I could see living-rooms, and rooms used for storing furniture &c.

The Nave was entirely deserted, but on the right hand side of the Nave was a space of some 60 feet by 30, in which was assembled a pretty numerous congregation listening attentively to sermons. They were all people of a low class, about one half being men and the other women, and, as far as I could see, mostly middle-aged. They seemed to be listening with great attention, an audible murmur of assent running through the audience from time to time, while, at somewhat longer intervals, the whole congregation would give three quick crisp claps of the hands, and mutter what seemed to be some religious formula.

The preachers were four in number. When I entered, a woman of some thirty years of age was seated on a cane-bottomed chair on a platform, preaching in a very quiet and simple manner, without any raising of the voice or gesticulation. She wore a richly embroidered robe; and when her sermon was ended, her place was successively taken by two men, dressed in the ceremonial dress of Shinto priests. These men also talked simply and quietly, without any straining after effect. At the close of the third address it was announced that the next speaker would be "*Waga Shi*"—"our teacher," an announcement which immediately produced a hum of appreciative expectation. The cane-bottomed chair was removed, a plush-covered arm chair was put in its place, the attendant priests and women went out of the room, and presently returned in procession, leading in an elderly woman of sixty or thereabouts, clad in an embroidered vestment, very stout and short of breath, who had to be helped up on to the platform in a very undignified manner.

Her address did not differ either in manner or in matter from those of the other speakers. It was very hard indeed to gather from the sermons what was the body of doctrine that they wished to present to their hearers. Indeed, they seemed to try to discard doctrines and preach facts. One of the men said, and his words were in substance repeated by them all, "There is a great difference between *ri* and *butsu*, between theory and fact. It is very

difficult to talk about *ri*, but you all know as a fact that there are some amongst us here, whose crooked legs have been straightened, whose eyesight has been restored and whose general health has been recovered by following this teaching with faith."

In other words they claimed to be faith-healers, and whilst no mention was made of anything like a future life, present cure and present health and happiness were continually set before the audience as the object and reward of faith.

The interest centred in the woman spoken of as "*Waga Shi*," who seemed to claim to be the foundress of the sect, as she was always talking of "my doctrine," "my religion." It will be interesting to give some account of her.

On the 12th of November in the 5th year of Kwansei (1798) was born a man of the name of Yanagita Ichibeimon, son of one of the retainers of the Daimyō of Kokura. In the 5th year of Bunsei (1821) he took his father's place in the Daimyō's household, first as Librarian, afterwards as Inspector or Superintendent, and later still as Master of Ceremonies. In February of the 14th year of Tempo (1841) he retired from active service, took the name of Sonyū ("religious novice), and from that time until his death, which occurred at the age of 84, on the 12th October, in the 10th year of Meiji (1877), devoted himself entirely to a religious life.

His character was simple and studious, his public duties required from him a knowledge of fencing, and military science, of the routine of a large household, and of such political science as was known and needed in those days. He further took great interest in philosophy and religion, and, having access to the Daimyō's library, was able to give full scope to his inclinations. But about the time that he retired from active life he claimed to have attained, either by intuition or inspiration, to a direct knowledge of the Central Truth of all religion (*myō-hō*), and from that moment he gave up his books and set himself to practising *Tendō*, the way of Heaven.

About this time he came in contact with a woman named Shimamura Mitsu, who suffered from some malady which defied the skill of the physicians. Yanagita prayed over her (I have two accounts of this—one says that he prayed, the other that he performed a magic charm), and, as a result, the sickness was cured. Shimamura was extremely grateful, and from that time desired to become his disciple. This however he would not permit for some time. After watching her carefully for several weeks, he decided to initiate her into his doctrines. "Learned men," he told her, "wise men, and clever men, have great difficulty about this way. You are a woman and cannot even read, but you have the right dispositions (*kiryō*) and so I will teach you." Then he blew out the candle in front of him, and asked, "Where has the flame gone to? Think over your answer

for three or four days: and know that if you cannot understand this you had better be dead."

Shimamura took time to consider the mystery of the flame, and, when the three days were over, communicated her conclusions to Yanagita, who professed himself satisfied with her answer, and from that day commenced a course of initiation by giving her daily subjects for meditation.

According to the account given by Shimamura Mitsu herself, Yanagita had for a long time been longing to find a suitable successor. He was very diligent in praying for the world's happiness and salvation, and was fearful lest on account of his age he should be called away before he had communicated the mystery of Myō-hō to some worthy personage. One night, in a vision, the Spirit of Myō-hō appeared to him and said: "Fear not; a *Saviour* (kyūsei-shū) will come to you in your lifetime, and will shortly come to see you." Years afterwards, Shimamura, who was lame and troubled with defective eye-sight, hearing of Yanagita's great power, came to ask for the benefit of his intercessions. As soon as Yanagita saw her he greeted her with great joy. "You," he said, "are the Saviour pointed out to me by the Spirit of Myō-hō. I have been waiting 20 years to see you." Then she recovered from her lameness, the sight of her blind eye was restored, she became Yanagita's disciple, and, in process of time, his successor.

Yanagita and Shimamura now commenced a regular propaganda of their religion. A great Temple was built at

Kokura as an abiding centre for the faith, and, after Yanagita's death, Shimamura, who by this time was herself an old woman, came up to Tokyo to spread the doctrines.

The doctrines of the Remmon kyō are not committed to paper. The sect is called the Remmon kyō ("Lotus-Gate-Teaching"), because as the Lotus, rooted in mud, attains to a spotless purity, so the faith of the Lotus Gate Sect attains to purity in the midst of an evil world. It is needless to say how common the lotus is as a religious symbol in Japan.

The Remmon kyō claims to be a purified Shintō. There is a little poem which I got from a believer.

"Myō-hō is not Buddha's lore,
But a great torch on the path of Shintō,
To enlighten all men,
And abundantly to bless the world.

Wise men learning it become wiser,
Benevolent men increase in benevolence.
It must never be committed to paper,
Yet it is the foundation of truth.

It changes and has various aspects:
Prayer is a superfluity.
Its virtue blesses all the earth;
You must ever observe it faithfully."

In the early stages of the movement, neither Yanagita nor Shimamura seem to have troubled themselves about theological tenets. They talked about *Myō-hō*, the mysterious law. But with that strong tendency to personification which is so marked in all ignorant people, very distinctly so among the lower class Japanese who form the bulk of their disciples, the mysterious law became personified, and *Myō-ho sama* is the God of the Remmon kyō.

When, however, Shimamura Mitsu came to Tōkyō to preach, and sought to obtain the recognition of the Government for her sect, she had great difficulty in doing so, because, as the sect worshipped no deities, it was suspected of being some form of magic and not a religion at all.

Shimamura therefore set up as the objects of worship the three gods who took part in the creation of the world — *Zōka san shin* —, i. e.

Ame no minaka nushi no Kami,
Takami musubi no Kami and,
Kami musubi no Kami.

These gods however are only considered as three manifestations of the *Ji-no Myō-hō*, "the mystery of things," and Myō-hō sama is still the God of the Remmon kyō.

The information I have hitherto given I obtained from a Manuscript note which one of my pupils got for me from a Remmon kyō believer. In the Yorozu Chōhō there appeared some years ago a long series of articles on this subject which I have been fortunate enough to secure.

Among other charges (among which, charges of immorality are frequently made though not so well proven), the writer of the Yorodzu Chōhō articles gives us a history of the development of the sect.

Its original founder, Yanagita, belonged to the *Fuju fuse* sub-sect of Nichiren Buddhism. This sub-sect is notorious for its fanaticism and was proscribed throughout the Tokugawa regime on account of supposed destructive tendencies. When Yanagita's doctrine of the Myō-hō (which he must have got from this sect, as Myō-hō sama is a great object of Nichiren worship) came to be enshrined in a religious community, application was made to the authorities of the Nichiren sect to be allowed to become affiliated to them. The Nichiren authorities, however, not wishing to compromise themselves by patronizing a body which had sprung from the proscribed Fujū fuse sect, declined the application. Shortly afterwards, and chiefly through the influence of a man named Hirayama, application for permission to affiliate was made to the Taisei sect of Shintoism, and this application was received, apparently on the condition of coming up to the requirements of the Shinto faith by adopting the three gods before mentioned, as objects of worship.

The authorities of the Taisei sect do not seem to have had quite an easy time with their adopted daughter. Remmon is not genuine Shinto: it is not even loyal Shinto.

Every Shinto temple has a *honzon* (principal idol), and

all Shinto makes much of the worship of the divine ancestors of the Imperial House. The Remmon kyō has no *honzon*, and no true object of worship except Ji-no Myō-hō, and pays no heed to the worship of the divine ancestors.

Its teachers, too, from Shimamura Mitsu downwards, are ignorant persons whose ignorance is not counterbalanced by superior sanctity. The authorities of the Taisei kyō have been obliged to protest against the employment of young women in the services of religion, against the allowing the sexes to sit together during service, and above all against the use and sale of holy water in the place of medicine.

The Holy water (*shin-sui*) is water consecrated by Shimamura Mitsu, and is drunk medicinally. Another form of administration is *fuki mizu*, the water being blown in fine spray from the mouth of the officiating priest after the manner employed by Japanese gardeners and laundrymen.

A third method of faith healing is one which has a strangely suggestive name, — *On iki wo itadaku* —, "to receive the divine breath." In this ceremony, the believer is brought to Shimamura Mitsu for her to breathe on him, in order that he may recover his health.

A magazine (*Fushō shinshi*) is printed for private circulation and contains lists of persons who have been miraculously healed by the application of these methods. Only those who pay first-class dues are entitled to this magazine.

Every member pays 2 sen a month (*tsuki-gake-kin*), and a further sum, the amount and period of which I could not ascertain, named *Eizoku shi kin*, permanent fund. There are, further, members known as *Shayu* "friends," and *Tokushi sansesha*, "special approvers." Only those friends and special approvers who pay at least 30 sen a month are entitled to the magazine, but all subscribers are entitled to Holy Water.

Another source of income comes from prayer fees. The Remmon kyō does not encourage its adherents to pray for themselves. Prayers should always be made through a priest, and there are fixed charges for priestly intercession.

The sale of charms is also said to be a source of great profit to the sect. The Remmon kyō has an amulet of its own, known as *Go shintai*, the Honourable Divine Body, which is said to contain the True Body of Myōhō sama. I remember a jinrikisha man showing me one with great pride and telling me it was his god. It is a little packet done up in the stiff paper known as Echizen Hōshō. On the outside are the words *Shin-ji*, "divine ball," and the name and address of the Temple issuing the amulet.

This charm is sold to believers at a high figure: and is said to cure diseases and avert danger — my jinrikisha man, who had just spilled me out of his *kuruma* ascribed to it the miraculous escape of his *kuruma* from what might have been a costly accident.

When the charm is sold the purchaser is warned that, if the packet be opened, he will be struck with blindness or, failing that, will die within three years.

The Editor of the Yorodzu Chōhō, however, opened the packet and found it to contain a strip of paper, 2 inches wide, 6 inches long, and bearing the words "Ji-no-Myōhō," "the mystery of things." The words are very indistinctly and very badly written; they are said to have been written by Shimamura Mitsu herself, and to be all that she knows how to write. It is said that in the Middle Ages, when the independent nobles of Germany had the privilege of waging private war, the privilege was so highly esteemed that many of them learned to write, solely in order to sign the declarations of war against their neighbours. So Shimamura Mitsu is said by her enemies to have learned to write, solely in order to sign the *go-shin-tai* as a source of revenue.

The power of the *go-shin-tai* is said to come not from the fact that it contains the sacred Name of Ji-no-Myōhō, but because it was actually written by Myōhō sama himself:—the identity between Myōhō sama and Shimamura Mitsu by a kind of hypostatic union, is so fully believed that what is predicated of the one is predicated eqally of the other. Shimamura Mitsu is often spoken of as *Go sonshi sama*, or *Ikigami*, "the living deity."

Such are a few of the tenets and practices of one of the obscurest of Japanese sects. The Yorodzu Chōhō articles

contain a great deal of information, but they are of a polemic nature, and are mainly devoted to the examination of charges of immorality, fraud, peculation, and disloyalty brought against Shimamura Mitsu and her followers, But these are of no permanent value, and throw no light on the faith and practice of the sect.

It would be an interesting enquiry, if it could be prosecuted, to find out whether Yanagita the teacher of Shimamura had any access to Christian teachings. The one deity Ji-no-Myōhō, represented by the trinity of Shinto deities, the Zōka sanshin, the incarnation of Myōhō in Shimamura, the communication of the "divine body" to the believer in an amulet, the affusion of water in the *fuki midzu* ceremony, and the ceremony of "receiving the holy breath" from Shimamura Mitsu, all lead one to the conclusion that possibly Yanagita during his researches in his lord's library at Kokura in Kyūshū may have come across some book of Christian teaching which he knew how to manipulate for his own purposes.

NOTE.

THE REMMON KYO.

In my paper "Dogmatische Anthropologie im Buddhismus," published in Volume viii Part 2 of the Transactions of the Deutsche Gesellschaft für Natur und Völkerkunde Ostasiens, a summary of which I delivered as a lecture before this Society, I reviewed a book entitled *Bukkyō Jissei Ron* which contained, among other curious information, rules for ascertaining the probable destiny of a dying man's soul from the appearance of his body at death. Thus it is said that if a man at the time of death turns black, it is a sign of a future re-birth in hell: if green, or yellow, of a re-birth among beasts, or among the hungry demons known in Japanese Buddhism as gaki. If the face does not change colour at all, the dying person will be re-born as a man; if his complexion is rosy, the mourners may comfort themselves with the thought that the deceased has been re-born in some part of Heaven.

In the same way, if a man has been a good man, and if, at his death, his feet grow cold first and gradually the

rest of the body, it is a sign of a coming birth among men. If the head and skull remain warm, the destination of the soul is Heaven.

If a bad man, in dying, loses his warmth first in the head, and gradually over the rest of the body, it means a re-birth as a hungry demon; if he dies before the lower part of the legs have become cold, he will be a beast; if the whole body, except the soles of the feet, is cold, he is on his road to a re-birth in Hell. A dying Saint retains the warmth of his body, even after death.

The Remmon Kyō also claims to have its means of discovering, not only the future, but the antecedents of the soul. The method is simple, and should be easily verified.

When a man is dying they take the palm of his hand, and write on it, whether with a *fude* or simply with the finger, his name, his address, and the place where he is to be buried. This writing, they say, will remain on the hand, and when the man comes to be re-born, the palm will still bear the name, residence, and place of sepulture of his deceased predecessor. (If I may be allowed the term).

The marks are indelible; they cannot be washed out except by visiting the place of sepulture, and rubbing the place with earth taken from the tomb itself. They claim, though, as might perhaps be expected, they do not offer any data for verification, that such cases have occurred amongst them, and I believe that they never omit the ceremony of writing on a dying man's hand.

When asked why these markings on the hand were not more frequently seen, they replied that it was a rare thing for a Remmon Kyō believer to be re-born amongst his own people. He might be born in heavenly or, at least, non-human circles, or amongst men of a different nation or creed, who did not understand the meaning of the hand marks. The total number of Remmon Kyō believers is not very great, and no other sect practises the marking of the hand.

REMMON KYŌ KWAI.

By Rev. D. C. Greene D. D.

(*Read 27 February, 1901.*)

SOURCES.

(1) *Fushō* 普照 Nos. 11–19 & 21–26. The *Fushō*, the Light of the Universe as the name may be translated, is a magazine first published, apparently, in March 1892. No. 11 is dated, January 1, 1893 and No. 26 was issued March 5, 1894. It is devoted to the interests of the Remmon Kyō Kwai and is made up chiefly of illustrations of the efficacy of the teaching of the sect, accompanied, however, by more or less historical and doctrinal matter.

(2) *Kyōkai* 教海, that is, The Ocean of Teaching, Nos. 1–3 & 30–33. No. 1 is dated May 5, 1894 and No. 33, November 7, 1894. The *Kyōkai* is a continuation of the *Fushō*, the name and some unimportant matters of form alone being changed. In spite of the nominal absence of twenty seven numbers (Nos. 4–29), this collection would appear to be a full set, the publishers having concluded, after the issue of No. 3, to reckon the numbers from the first number of the *Fushō*. Hence, with the exception of No. 20 of the *Fushō*, the series is complete from No. 11 of the *Fushō*, to No. 33 of the *Kyōkai*.

(3) *Inshi Juichi Kyō Kwai*, "Eleven Irregular Sects," Perhaps *perverse* would be a better translation of *inshi*, for the term is evidently intended to carry with it a large element of opprobrium. Though the name indicates that it deals with only eleven sects, the author clearly thought that while in the business, he might as well write up a few more. The author is Itō Yojiro, at the time (1894) a citizen of Nagoya. A second edition appeared the following year. It is a polemic in the interest of Buddhism.

As a starting point for those wishing to study the irregular sects of Shintoism, this book is of much value, though, of course, it must be used with caution. While not paged consecutively, there are about 280 pages.

(4) *Benmo*, published at the headquarters of the sect in Tamura Cho, Shiba, Tokyo. This is a small pamphlet of seventy five pages, written to refute certain alleged slanderous charges against the Renmon Kyō Kwai, which appeared from time to time in the *Yorozu Chōhō*, beginning with its issue of Feb. 22, 1894, at least this is the first number of the *Yorozu Chōhō*, mentioned in the pamphlet. The principal charges are distinctly summarised, so that there are brought together here within small compass, the best and the worst to be said about the Renmon Kyō Kwai.

(5) *Rikugo Zasshi*, No. 237, October, 1900; an article, entitled *The Founder of the Renmon Kyō and her Doctrines*, by Tokusaburo Hachihama, the author of the well-known book whose English title is "Superstitious Japan." This article is based chiefly, if not altogether, upon the magazines and pamphlets mentioned above, which I had loaned him for the purpose.

All the foregoing, except the Rikugo Zasshi article, were collected in connection with the preparation of a paper on *the Tenrikyō*, which I had the honor to read before this Society a few years ago. It was my purpose at that time to write an account of *the Renmon Kyō*, also, but as I had reason to believe that I might secure reports of a few sermons, I postponed the matter. The assistant upon whom I was relying, a very efficient newspaper reporter, was taken ill and shortly after died. He carried his investigations far enough, however, to satisfy me that the difficulty of securing reports at that time was very great, practically insurmountable, because of the extreme suspicion induced by the severe attack upon the sect by the *Yorozu Chōhō* already noticed. Soon after, I left Japan on a furlough and my investigations were discontinued.

A few days ago, I had the privilege of reading Mr. Lloyd's interesting paper, the fruit of independent investigation, and it occurred to me that the Society might not be unwilling to receive a few notes based on my own reading,

and bearing chiefly on points outside the scope of Mr. Lloyd's essay.

In the preparation of these notes, I have been under constant obligation to my friend Mr. Tokusaburo Hachihama whose article in the Rikugo Zasshi is referred to above.

The Early Life of the Founder.

It is not possible, unless by a very tedious examination of the registers of several different villages and towns, to fix with perfect certainty the disputed points in the life of Shimamura Mitsuko, the founder and present head of the Renmon Kyō Kwai. I say "founder" because, though, as Mr. Lloyd has pointed out, the teaching originated with Yanagita, the public preaching and the organisation of the sect devolved upon Shimamura Mitsuko. In what I have to say, I shall depend for the most part upon the authorised biography contained in certain numbers of the *Fushō*, indicating now and then the opposing statements of the *Yorozu Chōhō's* reporter.

Mitsuko was born in the year 1831 (Tempō Ni nen) in the village of Yoshika, Toyoura District, Prefecture of Yamaguchi. Her father was Umemoto Rinzō, a farmer. There were in the family five children, Mitsuko being the second daughter, and the favorite of the household. Her older sister married early and removed to her husband's

home, while Mitsuko was selected as the heiress of the house. Accordingly when she reached the age of fourteen, a young man named Misumi Tamazo, the son of a fisherman, was adopted into the family as her husband. Pains are taken to say that this marriage was arranged through the mediation of one Miyake, probably for the sake of cutting the ground from under certain persons who charge that the marriage was not in accordance with the laws and customs of Japan.

So bright was Mitsuko that her father called her his "divine child" and sought suitable teachers for her, but she did not take kindly to books, and her teachers' efforts bore little fruit. On the other hand, she devoted herself willingly to sewing and other household duties. These duties did not, we are told, engross her thoughts, for she found time to ponder over the great problems of religion, and when she came within reach of Buddhist or Shinto priests, she plied them with questions which oftentimes troubled them sorely. She longed to know the principles from which the influence of the two religions went forth.

While her mind was full of these questions, it became necessary, so the story goes, for her husband to be retransferred to his own family in order that he might become his father's successor, as head of the family. This, of course, involved his divorce from Mitsuko, which she seems to have acquiesced in with true philosophy, apparently regarding it as opening a path into the world. At this point,

the *Yorozu Chōhō* interpolates an episode, which may or may not be true, namely that she lived for a time in Shimo-no-seki where she formed an alliance with certain speculators in rice, giving them the benefit of her prophecies regarding their ventures. The report further says that she also speculated in her turn for a time. Afterwards she drifted across the straits and was eventually received into the family of Shimamura.

The authorised biography, however, states that after her husband had been divorced, Mitsuko begged her parents for permission to leave home. Their consent having been received, she crossed over to the castle town of Kokura in Northern Kyūshū and became an inmate of a *samurai* family. Through the mediation of the head of this family, she was soon after married to Shimamura Otokichi, a dealer in rice, who is represented as a model of filial piety, for which he had been three times rewarded by the Daimyō of the Kokura clan, Lord Ogasawara. The marriage seems to have been a happy one and Mitsuko by her housewifely diligence greatly enhanced the prosperity of the family.

Unhappily, in 1852 (Kaei yo nen) what seems to have been a most severe attack of rheumatism reduced Mitsuko to an almost helpless condition. Her head was drawn down to one side, and one arm and one leg were sadly bent and stiffened. No physicians afforded any aid. She was in great distress. At this juncture a friend named Terazawa told her of Yanagita, a *samurai* of the Kokura

clan, who after having served his lord in positions of great responsibility with such faithfulness as to be marked out for special reward, was living in retirement and devoting himself to philosophic and religious contemplation. She was told that by recourse to this sage, she might hope, not merely to be cured of her painful disease, but also to gratify her desire for light upon the great problems of religion. Sure enough, at the first interview, the shrunken cords of her neck and limbs were suddenly relaxed with a snapping sound, and her distress was at an end. The suddenness of the recovery seems to have startled Yanagita quite as much as Mitsuko herself and to have convinced him that the prophetess of the new faith stood before him. He had feared that he might die and leave the world without the blessing of his doctrine, but now he might constitute this new disciple the depositary of the hardly gained truths and trust her to disseminate them through the world. Mr. Lloyd has given us the story of her subsequent relations with Yanagita and the progress of the sect.

It is, however proper to note that she is charged with having so far offended the sentiment of the community by her methods of propagandism, as to lead to a term of imprisonment for disorderly conduct. Her adherents, however, stoutly deny this, though they admit that she did incur the suspicion of the police and was summoned on one or more occasions to the police headquarters and subjected

to an examination, which, they claim, resulted in her complete justification.

It is difficult to believe that these suspicions were groundless or that Mitsuko herself lived an orderly life. The charges are quite circumstantial and affect her personal character as well as her methods of propagation. It is said that in 1875 Yanagita withdrew his sanction. This led to something like repentance on the part of Mitsuko, who begged to be received again as a pupil. After fifty or sixty days of instruction and meditation, Yanagita expressed his surprise at her attainments. On his asking her from what books she had gained such stores of wisdom, she replied, "my books have been the hearts of men. By reading them I have attained to knowledge." At this answer, the sage clapped his hands, and after a few questions, withdrew his protests against her teaching.

The Origin of the Sect.

It is quite plain that this sect had its source in the Nichiren sect of Buddhism. This does not mean necessarily that Yanagita, who seems to have possessed a certain amount of learning, had gone very deeply into Buddhist philosophy, but the name of the sect and the words *Myōhō* which form the staple of the prayers of the faithful indicate the persistence of a habit formed under the influence of the Nichiren Sect. It is quite easy to believe the report that a

sister of Mitsuko was an inmate of a Nichiren temple for a considerable time and that Mitsuko herself was temporarily, at least, her guest. We are likewise told by certain opponents of the sect that Yanagita was living in a Nichiren temple when he wrought the miracle of healing.

This relationship is sometimes openly acknowledged and sometimes stoutly denied. For example, on one occasion Mitsuko in the course of a sermon said: "I was born in Kokura, Buzen, in the family of a large sake brewer, and if I had not joined this sect I should have lived in comfort and ease; but Nichiren once prophesied that after three hundred years a woman should arise who would preach the doctrine of *Myōhō*, the wonderful law, to all the world. I am the woman of whom he spoke. My teacher, Yanagita, was the second incarnation of Nichiren Shōnin and I am the third. It is only Nichiren Shōnin and myself who have been thoroughly versed in the mysteries of the *Myōhō* and are able to make it effective. In other words, though I was born in the family of a brewer, the real fact is that Nichiren Shōnin rose again in my person."

On another occasion, however, she declared that the term Remmon had no connection whatever with Buddhism. The thought, on the contrary, was the direct suggestion of the lotus flower which rises in all its splendor out of its muddy bed. Just so the beauty of the new life, the effect of the *Myōhō*, springs out of the sin and uncleanness

of the human heart. Consistency, that weakness of small minds, does not hamper Shimamura Mitsuko either in her autobiography or in her doctrinal teaching. There is in the magazines *Fushō* and *Kyōkai* what is reckoned philosophical reasoning concerning the relation of the *ji no myōhō*, the watch word of the sect, to the *ri no myōhō*. The latter is explained to be the fundamental principle underlying the "wonderful law," while the former is, as I understand it, the embodiment of the law in the gracious acts of the deity, in return for which believers offer their worship.

Divine healing, and protection from the various ills of life are granted in response to prayer. As regards this matter, the *Renmon Kyō Kwai* stands with the *Tenri Kyō Kwai* and many other irregular Shinto, not to speak of Buddhist, sects. That apparently miraculous cures are effected can not be doubted. That here and there men and women clothed with an unusual degree of hypnotic power should appear is quite to be expected. That these persons should be thought, and even think themselves, to be especially favored by the deity is most natural. Without going so far as to assert that they never seek to enlarge their constituency by unworthy means, it is practically certain that the starting point is a sincere belief in the supernatural nature of their special gifts.

On the ethical side, the teaching of the *Renmon Kyō Kwai* is, in common with most other sects of the Shinto,

the popularised Confucianism represented by the *Kyuō Dōwa* and *Shingaku Dōwa*.

Testimony to the Efficacy of the Myōhō.

The testimony of the faithful, as has been said already, forms an important part of the reading matter of the magazines. Among the letters is one from a man in Shanghai named Harding, who writes in the third person, under date of July 6, 1894, regarding the benefits which he himself had received from an amulet sent by Shimamura. There is no signature and the initials are not given. The letter refers also to the efforts of one Osugisan in behalf of the sect, as well as to the advantage she had derived from the Renmon Kyō Kwai.

Miraculous cures are especially numerous; but they are by no means the sole manifestation of the virtue of the *Myōhō*. One believer wrote from Hachiōji which had just been visited by a terrible conflagration. There had seemed no hope whatever of saving his house and the connected shrine, but as the result of his persistent repetition of the words *Ji no Myōhō*, in which he was supported by believers in numerous other places, to whom he had appealed by telegraph, the fire stopped just at his threshold, leaving him unscathed.

Another man, a fisherman, was caught in a fearful storm at sea. The numerous vessels near him were over-

whelmed by the enormous waves; but as he uttered the charmed words the waves which threatened his boat broke some distance away and his life was saved.

The following translation of what purports to be the written testimony of one of the faithful is one of many score recorded in the *Fushō* and *Kyōkai.*

FROM TAKAGI YUKA,

Wife of Takagi Sōjiro,

No. 14, Nichōme Kita Shinmachi,
Eastern District Osaka.

Age, Thirty two.

In the spring of 1883 I became insane and lost my true mind. I became like one in an empty world, and although my own mother was living with me, I did not recognise her as my mother, neither did I recognise my husband, Sōjiro. I flung things about, tore my clothes, indeed, everything which came into my hands, no matter what it might be, I flung about or smashed to pieces. By this devilish raving I caused immense distress to my mother and to my husband, Sōjiro. As there was no other way, they locked me up in a room and administered all sorts of treatment. Nevertheless, the insanity became more and more pronounced.

Then I was taken to an insane hospital, but still not the least benefit was received; so I was taken home again. While in utter despair of help from any human source, a caller begged my friends to visit the famous Myōken-san,

at Nose, saying that by such a visit accompanied by earnest prayers, fasting, bathing, and penance, the most obdurate diseases, whatever their nature might be, would be completely cured. So with the resolve to do what she could to heal her daughter's insanity, my mother took me to the temple of Myōken and went through the programme of prayers, fasting, and penance for three full weeks, but my disease became more and more severe in spite of all her faith.

Again she returned home, thinking that, as notwithstanding prayers to the Kami and the Buddhas the illness increased, there could be no help in this world and that rather than live on in constant torment, it would be better we should both die together and leave this world of suffering, and thus allow her adopted son, Sōjiro, to live in peace. But though she several times made all her preparations, her mother's heart would not permit her to slay her own child, and we lived on the old life of torture. This continued for nine years.

One day after a most distressing experience, some one suggested that we try the virtues of the *Ji no myōhō sama.* He said that the most obstinate case of insanity could unquestionably be cured and that instantly; that in Osaka alone those who had experienced the efficacy of the *Myōhō* might be counted by thousands, and in Japan, by the tens of thousands. So my mother led me in joyous expectation to the temple and besought the help of the resident priest.

The priest on hearing the story said that insanity and the 404 other diseases, without exception, were due to a certain disease root and that if that root be not taken away, the disease would run on and terminate in an unnatural death; that among the deceased ancestors or other relatives there had been those who had died an unnatural death; that it was of the utmost importance that resort be had to prayer for their relief; that if this be done, and the souls in limbo be released, the insanity would at the same time unquestionably be cured.

As we listened, my mother remembered that an aunt and three cousins of mine had died as a result of insanity. This aunt had had an especial affection for me and had loved me more even than her own children. She remembered also that my attack occurred just forty-nine days after my aunt's death. During the nine years of my illness, nearly every day this aunt and my cousins used to appear to me and talk and play with me. Thus everything was in complete agreement, even in detail, with the statement of the resident priest.

So we prayed for these deceased relatives in due course on the next day, and that very night (I write it with the deepest reverence), I slept from early evening until half past eight the next morning, a peaceful quiet sleep, to the astonishment of those who cared for me. My body became light, as though a heavy burden had been rolled off my shoulders. My mother on seeing my quiet

sleep and the great change which had come over me was overcome with joy and gratitude. To receive an intelligent reply when she called my name seemed like a dream. She clapped her hands and ascribed all to the power of the *Ji no myōhō*. My husband, of course, I need not say, was greatly astonished at the exalted nature of the great law and its speedy efficacy, and my relatives, neighbors, friends, indeed all who met or even saw me, without exception, shared in this astonishment. From that time onward my health and complexion daily improved, and within a week my face which, on account of the distortion of my eyes, had resembled a monkey's, regained its human aspect. Within ten days my appetite returned and I ate my food with relish. I also gradually gained flesh.

Thus within the short space of about ten days by the honorable efficacy [of the great law] this insanity which had held me in bondage for ten years passed away, and I was able to take up again the different forms of womanly duty, to draw water, wash clothing, do sewing, etc. Again I was able to recognise my dear mother and to understand the requirements of filial piety. It was as though I were born over again. The precious, divine virtue of the great law can indeed hardly be expressed by voice or pen. In all the wide world there never was before a great sufferer like me, afflicted with a distressing disease which would yield to no medicine, neither to the efforts of Shinto or Buddhist priests, on whom pain upon pain was endlessly heaped,

cured so suddenly, through dependence upon the ***Ji no myōhō.*** * * * It would be impossible to express my sense of obligation, but by this brief letter I would reverently indicate to you one ten millionth part of the gratitude I feel.

The 26th year of Meiji, TAKAGI YUKA.
Third month, twelfth day.

To the Honorable Chief, Shimamura,
The Great Teacher.

Conclusion.

A strange feeling comes over one on seeing the attempt to adapt the organised superstition of this sect to modern life. The temple in Shiba is, or was when I visited it, lighted by gas throughout the main audience room. The magazine gives the telephone member. In one of the philosophical dissertations, the English word *matter* appears written in *katakana*. Several of the words constructed from Chinese materials to represent the technical terms of modern philosophy find place also in such discussions. On one occasion, speaking of the way in which spiritual things take on the form of objective reality, a preacher said it was like the chemical action of sulphuric acid upon ammonia which reveals the reality of hydrogen.

Such attempts to adapt the teaching to the new type of mind, the fruit of the common school system, must lead to decay. Even now the impression prevails that the strength of the sect is waning. It will ere long pass away.

THE SUMIYOSHI MONOGATARI

TRANSLATED BY HAROLD PARLETT,

OF H. B. M. CONSULAR SERVICE JAPAN.

THE SUMIYOSHI MONOGATARI

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PREFACE.

MENTION is made by Sei Shōnagon, in the Makura-no-Sōshi, of a book called the Sumiyoshi Monogatari; but this work has not survived till modern times, and the present Sumiyoshi Monogatari is by a later writer. The date of its composition is uncertain.

Note. I have to acknowledge my very great indebtedness in this translation to Mr. C. I. Fraser, of Hakodate, for many valuable suggestions.

H. P.

THE SUMIYOSHI MONOGATARI

TRANSLATED BY HAROLD PARLETT,

OF H. B. M. CONSULAR SERVICE JAPAN.

Once, long ago, there lived a man who was both a Chūnagon [1] and Saemon-no-Kami,[2] and he had two mistresses whom he visited. One was the daughter of a mighty Shodaibu,[3] the other, the child of a former Mikado; and, by reason of some affinity in a previous existence, it was his wont to spend his days in the company of the latter, until at length, before the eyes of men, unabashed he took her to wife. To them in time was born a little maid of such radiant beauty, and so sweetly in accord with her father's longings, that he loved her more than life, while his solicitude for her was without limit. And as the days wore, she grew up tall and strong; but when eight years had passed, the princess her mother fell ill, and, as time went on, the sickness increased; so at last she said weeping to her husband:

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1. The sixth official in rank in the Dajōkwan or Council of state. The office was founded by Jitō Tennō in the 6th year of his reign, subsequently abolished, and restored in the 4th year of Keiun.

2. Chief of the guards of the Left (Saemon-no-fu) which kept watch and ward over the palace gates.

3. Were Samurai of the 5th rank, who had the title "Kami" bestowed upon them. They corresponded to the Sōnin (奏任) of to-day.

"My heart is sorely troubled for my little daughter, lest it happen that I die. Therefore, though I be gone, do thou not treat the child with unkindness. Hold her not in less consideration than thine other daughters; but, befall what may, offer her, I pray thee, to the Emperor for his handmaiden."

To this the Chūnagon, likewise weeping, made reply:

"I also am her parent. Shall I then love her less than thou dost?"

With such talk as this the days fled, and, for that this world is, alas, a place of sorrow and change, their converse became of the things which have been. And the princess died. Then the Chūnagon performed carefully, and with all ceremony, the funeral rites prescribed by custom, even though his heart was the while so torn with grief that he would fain have followed her on the road of death. But, when the short days of mourning, forty and nine in number, had passed, he took to wife the other woman, leaving his little daughter, who, already sad and lonely for thinking always of her dead mother, became nigh heart-broken when her father likewise deserted her. Then the foster-mother, seeing her bowed down with grief, as the twin-buds of the tender lespedza are bent with the dew, essayed in many ways to comfort her. And so the days sped on. From time to time the Chūnagon visited his daughter, and ever, as he went away, she would catch at the sleeve of his robe, weeping

for that she knew not whither he was going; and, at the sight of her tears and her manifest desire to go with him, there would rise before his eyes the wraith of the dead one, so rending his heart with pity, that scarce could he forbear from weeping.

"Ah, little one, how bitterly thou sorrowest!"

With these words and a story of his speedy return it was his wont to put her off and leave her, his own soul the while a prey to despair. Yet, though he went away, ever was he haunted by a sad wistful little figure, and he would fain have brought the child to live with his other daughters, but he remembered the adage, true then as it had been in days of eld, of the step-mother and the step-child, and for that reason let her live on with her foster-mother, to whom it seemed that the child's beauty shone ever brighter with the passing of the days, so that at the sight of it she cried:

"Ah me, the pity of things! If the dead princess could but behold thee, what joy would be hers, and, oh, how sweetly she would love and care for thee!"

Many another fond thing she said as she stroked the child's hair and wept, for alas, there was nought to do but weep. At last, when the Himegimi was somewhat more than ten years of age, the foster-mother addressed the Chūnagon in these words:

"When thy daughter was a little maid, it mattered not; but surely thou hast seen, that, in these last two

years, she hath grown passing tall and beautiful! Therefore my heart is fearful for what may befall her in the future. What hath happened in the matter of presenting her to the Emperor, spoken of by the dead princess?"

"It pleaseth me well,"—replied the Chūnagon,—"that thou art thus careful on her behalf. The matter of the palace is likewise always near my heart, but nought hath yet fallen out according to my desire. Be that as it may, I will have the maiden brought to my house and strive my utmost for her sake."

So the time of the removal was fixed for the 10th day of the 1st month. Then the Chūnagon departed; and, when at last the day arrived and he saw her, after his servants had brought her to his dwelling, talking in friendly fashion with his other daughters, he was glad and his heart was at ease. Fair were these maidens, the Naka-no-Kimi and the San-no-Kimi, though in different ways; fairer indeed than most, yet was the Himegimi even more fair than they. So wondrous was her loveliness, that one might call it radiant.

Now the foster-mother had a daughter named Jijū, who was but two years older than the Himegimi, comely of figure and of pleasing demeanour, having, withal, such a manner of speech, that all who heard had fain been like her. This maiden had been attached to the Himegimi as a companion, and they had lived together till that time, for neither could bear separation from the

other for even a short space. So the Chūnagon busied himself in preparing the West pavilion of his mansion with intent to place them there. But, in the meanwhile, what was passing in the heart of the step-mother? To the world she said:

"Ah! it hath oft been my desire to fetch the little maid to mine own dwelling, since the time when her mother died and left her lonely, but the matter hath ever been put off from one day to another. Now, however, I am glad, for the children can, in one another's company, while away the weary hours. Ah me! with what longing must her young heart recall those earlier days. Indeed, it is pitiful!"

As for the foster-mother of the Himegimi, who for long years had lived buried in a miserable dwelling, she wept for joy when she saw what had happened, and her heart, which had been clouded with fears, grew clear and glad once more; while again and again she cried that it was no longer hard to die.

Now, to the Naka-no-Kimi, because she was her own daughter, the step-mother had given a husband who held the office of Hyōe-no-suke,[1] and they dwelt in the West wing of the mansion. Here it was that the three prin-

1. The meaning given to "Hyōe" is "Guards Proper:" but it would seem in ancient times to have had a somewhat wider signification, to have embraced in fact the "army," when the army was attached to the Emperor personally. "Suke" was a title given to officials next in rank to the head of a government office. It is now a common ending to personal names.

cesses spent their days, amusing themselves in friendly guise together. But the foster-mother never for one moment forgot the charge of her dead mistress that the Himegimi should be sent to the Emperor's palace, so ofttimes she questioned the Chūnagon on the matter, and he as oft assured her that it was always in his mind but that he had not spoken of it to his wife, for the Himegimi was not her own child, and, therefore, she would not, even though he spake, bestir herself.

After this fashion the days went by, leaving the Chūnagon ill at ease and care-worn.

Now the Udaijin[1] had a son, who was a Shōshō[2] of the 4th rank, clever and handsome beyond most men, and in his heart there was from morn till eve but one thought, how to find in the world the lady of his desire. So his days were filled with melancholy. But there was in his father's household a menial named Chikuzen, who held the humble post of Sorasae,[3] and this man had been Tonomono Taiyū[4] in the service of the Chūnagon in the years while the first princess still lived, and had seen the Himegimi every day. And it chanced on a

1. Minister of the Right next in Rank to the Sadaijin (Minister of the Left) and third in rank in the Dajokwan: The post founded in the 4th year of Kōkyoku Tennō was abolished in 1885.

2. A Major-General. The third in command in the Imperial Body guard. There were two Shōshō, the Sakon-e-no-shōshō (Major-General of the Body guard of the Left) and the Ukon-e-no-shōshō (Major-General of the Body guard of the Right).

3. A kind of Jester.

4. Head of the keepers of the gate.

time, in the Western wing of the Udaijin's mansion, that, as he talked of people, saying both good and evil, he spake of this little daughter of the Chūnagon's first princess, praising her youthful beauty, and saying that the sight of it recalled to men's hearts the tender buds of the young lespedza. He wondered, too, into what manner of maiden she had grown, for years four or five had passed since the day of her mother's death and the time when he had last seen her. But, while he talked, the Shōshō, who was eaves-dropping, heard him, and, rejoicing at this good news, at once summoned the man to his apartments, where he addressed him in these words:

"Thou knowest well that in the world there are many maidens passing fair; yet, for all that, are my days steeped in melancholy. Tell me hast thou ever cast eyes upon the daughter of the former consort of the Chūnagon."

"Truly I have," replied Chikuzen, "for I was of the number of the princess' servants, and, for that reason, often saw her daughter. Peerless was she in loveliness, and I have heard tell that the Chūnagon would fain send her to the palace, but is sorely grieved for that he hath not arrived at the fulfilment of his desire."

"Ah," cried the Shōshō, "wilt thou not make overtures to her on my behalf, and carry to her a letter from me?"

"I cannot tell," said the servant, "whether she will hear thee, nevertheless I am willing to carry thy letter."

THE SUMIYOSHI MONOGATARI

TRANSLATED BY HAROLD PARLETT,

OF H. B. M. CONSULAR SERVICE JAPAN.

A fool were I indeed if I essayed to depict her form and features. Yet this much will I say, that her beauty brings to the mind a memory of the Ominaeshi,[1] what time it hangs drooping above the fence by reason of the over heavy burden of the dew, so that straightway pity and great love for the maiden possess those about her while the sleeves of the garments of even those who are strangers are too narrow for their tears."

Thus Chikuzen spake; and the Shōshō's heart, as he listened, was filled to overflowing with love for the Himegimi. But his only words were:

"It is the first time, and, for that reason, what she hath done is but seemly. Nevertheless, I pray thee, speak to her again and again, for, if I attain to my desire, I shall be grateful to thee even beyond this world."

To this Chikuzen made reply: "Though the world esteem me as one overlewd, I will strive to my uttermost, if thy desire, oh my lord! be so great.

When the Shōshō heard this he was exceeding glad, and again wrote a note which Chikuzen delivered into the hands of Jijū. But the tire-maiden said that her mistress had no knowledge in these matters and that it was pitiful to see the pain which the Shōshō's letter had given her.

"Were my lord base-born," replied the servant, "it were not possible even for me to speak of these things.

1. Patrinia scabiosæfolia.

But better is a prince, the son of a prince, than the uncertainty of the palace. If thy mistress accepted my lord's suit, it would free thee from great anxiety, for, as I gather from thy words, her going to the palace will not be a thing easy of accomplishment; whereas my lord the Shōshō is the elder brother of the Emperor's consort and will presently be raised to higher rank. In beauty, too, of figure and of face, as in every other attribute, he surpasses all men. Thinkest thou that I should speak of these things if they were like to cause thee anxiety for thy mistress' sake?"

"Nay! it is not that," replied Jijū. "I doubt not the honesty of thy proposals; but my lord the Chunagon's sole desire is to send his daughter to the palace. Nay! I have no fear that thou comest harbouring ill designs."

Glad at heart was the Himegimi as she listened to their talk; but, when Chikuzen prayed her to give him some reply, were it but one single sentence, she said she had no experience in these affairs of love, and thereupon withdrew. So Chikuzen, seeing this, likewise departed and recounted to his master all that had happened.

"There is nothing strange in her answering thus," said the latter. "I pray thee ask her yet again, for I care no longer to live if I cannot by some means attain to my desire."

From that time a great melancholy fell upon him, and when Chikuzen saw this he went daily to the pavilion of

the princess, but, though he hinted often at his master's longing, it seemed to him of no greater profit than writing upon running water, so that at the last he grew weary of speaking.

In the meanwhile the Stepmother had heard a whisper of the matter, and, summoning Chikuzen, asked of him what manner of person he was who sent letters to her stepdaughter in the West pavilion. For a short space he disputed with her, denying all knowledge of the thing, but at last, being hard pressed by her questions, confessed all that had taken place, whereupon the step mother cried:

"Ah, he is a prince and would fain be treated by folk with consideration! Far better than that motherless girl is my daughter the San-no-Kimi, a maiden of a proper age and of a likely height and figure! This is indeed a happy chance! Wherefore, lend thyself, I pray thee, to this deception, and I shall be grateful to thee even beyond this world."

And so cunningly she spake that Chikuzen could not withstand her.

"Verily!" said he, "often have I spoken to the princess, but never doth she vouchsafe an answer, and it is I alone whom my master chideth, and that so unreasonably, that I am sorely troubled. I doubt indeed whether she will even hearken to his suit, which sorely vexeth my heart. For this reason I will even do according to thy desire!"

So the step-mother was passing glad, and, taking up a set of "uchiki,"[1] gave them to him, saying that they were garments belonging to the San-no-Kimi: whereupon Chikuzen, greatly pleased, cried:

"I will surely tell my lord the Shōshō that the San-nokimi is the lady of his desire!"

"Yea! Yea! I beseech thee persuade him that it is even, so," exclaimed the step-mother in her joy.

So Chikuzen went to the Shōshō and spake thus:

"The matter is very difficult of accomplishment, but, an thou wilt deign to write yet another letter, I will again approach thy lady love."

These words heartened the Shōshō so greatly that he at once wrote this poem, which Chikuzen bore to the step-mother, announcing that it came from my lord the Shōshō.

As the smoke of Fuji,
Which never dieth
While this world liveth;
So is my heart.

"Ah! how beautifully he writes!" cried the step-mother smiling, and straightway bade the San-no-kimi send a reply. Now the San-no-kimi wist not that this was a cheat, and very beautiful and lovable was her maiden modesty, for, it was only when hard pressed by

1. A garment formerly worn by nobles immediately under the outer robes.

her mother that she took paper and brushes and ink, and, blushing deeply the while, wrote this reply:

Thou singest the smoke wreath
Up-curling from Fuji:
Bethink thee how swiftly,
In heaven's clear azure,
Fadeth thy emblem.

When it was finished she gave it to Chikuzen who laid it before the Shōshō saying that it was the reply to his letter. Then the Shōshō, all unwitting of the deceit which was being practised upon him, unfolded the paper in haste. And when he looked at the handwriting, it seemed to him to be that of a child. Nevertheless he was exceeding glad; so many more letters passed between them. But, when the people of the Himegimi's household heard in whispers what was passing, they were vastly entertained.

In this manner it came about that, before many days had fled, the Shōshō paid a visit to the San-no-kimi and returned to his dwelling without noticing the deception put upon him, for, though she seemed to him very young, there was in that nothing strange. Again later, it befell that once he stayed with her throughout the day, and, as he gazed upon her, she seemed not so beautiful as report had said, though withal more beautiful than other maidens. So he continued to visit her. In like fashion the Chūnagon was unaware of the trick which had

been played, and, when he met the Shōshō, they talked together of a thousand and one matters. As for the step-mother, there were no limits to her consideration for the Shōshō, and she lodged him with her daughter in the Eastern front of the main building of the mansion.

Now, whenever the Shōshō passed through the house and looked at the West pavilion, it seemed to him that some one of distinction dwelt there and he marvelled what manner of person it might be. But the days passed leaving him wondering and unsatisfied, till, at last, there fell an autumn night, when, for very loneliness and weariness of heart he might not close his eyes in sleep. Outside, the world was drear and sad, and it was near the hour of midnight. Softly from time to time the wind went soughing among the reed-tops near his bed-chamber, a symbol, as it were, of himself in his nightly comings and goings; beneath his pillow the cricket chirped without respite through the darkness, while a bitter cold ran through his body and the tears rushed unbidden to his eyes. At intervals the door of the room swayed back and forth upon its hinges and then there came floating on the empty air the plaintive notes of a *koto*. Wondering where the source of this mysterious melody might be, he lifted his head and listened. Then he knew for a certainty that the sound came from the West pavilion. Long had he thought that some one of rank lived there, and now, more than ever, he pondered who it might be. But at last, as he lay thinking, he called to

mind a story told him, how the maiden to whom he had written played the *Koto.*

"Dost thou hear this sound?" said he to the San-no-Kimi.

"In truth I do, for I have been listening to the sad sweet melody since it began."

When he heard this the Shōshō doubted whether there were not some hidden meaning in her words, so he asked her who it was who played.

"It is my elder sister!" was her reply.

"Is that the wife of my lord the Hyōe-no-suke?"

"Nay! it is the daughter of the princess, my father's first wife, and oft she plays in this manner for her own diversion."

Thus spake she without after-thought and in such innocence of heart, that he could not help but feel pity for her, though his own heart was full because of the ignoble manner in which he had been tricked. "Ah," thought he, "how that maiden of the West pavilion must be laughing at my lack of wit!" And so bitter was his chagrin at Chikuzen's unfaithfulness, that, though it was still dark night, he went out, and summoning the man, heaped reproaches upon him. Not one word of excuse could the menial offer for himself and so deep was his confusion, that, had onlookers been there, they had pitied him.

"Alas! what boots it now to speak,"—cried the Shōshō. "We must e'en go on, making as though we

knew naught. But I bind thee strictly that thou refrain from talking of this matter to the maiden yonder in the West pavilion."

As he said these words Chikuzen reddened, and crying:—"Wherefore should I be guilty of such a deed?"—straightway departed.

For the San-no-Kimi the Shōshō felt that pity which is kin to love; but, as he brooded on his inauspicious quest, he called to mind that though men never lauded her, she was excceding fair to look upon, and with that he fell to wondering how great then must be the loveliness of the Himegimi, thereby increasing the bitterness of his desire. So winter came and found him ever planning some device to gain a sight of her. At last he bethought himself that in some manner or other he would get speech of Jijū. Therefore, having written down upon paper all the desires and the feelings of his heart and thrust the missive into the fold of his garments, he went forth upon a day of heavy-falling snow to wander up and down near the pavilion on the West, till at length, creeping up to the closed lattice, he tried to overhear what was doing inside. And, while he listened, the princess within moved close to the gallery of the pavilion, and, with fingers gently straying over the strings of the *koto*, sang this plaintive little song:

"How lovely are the trees
'Neath the soft white snow!

Canst thou tell on which
The plum flowers blow?"

Then in a somewhat lower tone, with fingers still idly wandering over the notes, she crooned to herself these words;

"Oh think of Shirane[1]
The mountain in Kai!"

"Ah, this is surely the Himegimi!" thought the Shōshō, and so quickly did his heart beat at the idea that, unable to bear it, he tapped softly at the lattice.

"This is strange!" cried Jijū, "who is it?"

But, when she looked out and saw him there, she was angered and made as though to retire; whereupon, catching at the hem of her robe, he thrust into her hand the folded letter.

"I fear the eyes of men!" was all he said, and went away, leaving Jijū astonied at the oddness of his manner. Then, wondering what the letter might contain, she opened it, and this is what she read:

"The pure white snow
Falls on the world,
And falling melts,
For fate will thus have it.
The pity of things
Is alas! that I die
For love of a maid,
And she does not know it."

1. i.e. covered with snow. Mount Shirane in Kai is 8,400 ft. above the sea-level. (v. Murray's Guide Book)

There were many things written down besides, and, when Jijū read them to her mistress, the latter had great pity of him. Nevertheless she said:

"In the other days when he was a stranger, my heart turned not towards him; and now, if the world hear of this, shall I fall into ill-repute. Wherefore I charge thee straitly that thou speak no more with me on his behalf."

While these things were toward, the new year dawned, and, on a day a little after the 10th of the 1st month, the Naka-no-Kimi tempted her sisters with a story of the spring beauty of the Moor of Saga,[1] and beguiled them that they should fare forth privily to see it. And all their tire-maidens cried, "Yea! Yea! of a truth it is beautiful!" So, having chosen certain samurai to accompany them, they set out in three carriages drawn by oxen. In one rode the Himegimi, in another the Naka-no-Kimi and the San-no-Kimi, while in the third were the tire-women and the serving-maids, the beautiful borders of their robes gleaming beneath the reed-blinds. Now the Shōshō, hav-

1. In the neighbourhood of Kyōto famous for the beauty of its landscape and flowers. Cf. this well-known poem:

Sagaya
Omuro no
Hanazakari.
Uwaki na chō mo
Iro kasegu.
Kuruwa no mono ni
Tsurerarete
Soto medzurashiki
Arashiyama.

ing heard a whisper of these doings, went before them to the moor of Saga, and, hiding himself among the pine-trees, spied upon them as they came. The three carriages were drawn up side by side and the menials and the drivers of the oxen sent off a little space, while only two or three of the samurai were called close beside the vehicles. Then the tire-women and the serving maids alighted and disported themselves, plucking up the young shoots of the pine-trees, while the Himegimi and her sisters, raising the screens of their carriages, looked on. In this manner the Shōshō was able to discern them even though it were but indistinctly. But presently the tire-women, unwitting that he lay hidden watching them, cried to their mistresses:

"Oh, how beautiful the landscape is! Look at it, we pray ye! Indeed it is lovely, and all the flowers and the grasses are budding! Ah, how it calls to mind the blossoms of yester-year!"

Thereupon the Naka-no-Kimi alighted from her carriage. Above an under-robe of crimson she wore a cloak of purple silk woven with a design of flowers, seeming, as she walked with long hair trailing to the borders of her garments, in truth a maid of high degree. Next appeared the San-no-Kimi wearing, over a kirtle the colour of the yellow rose, a cloak of green. Little indeed was there to choose between the beauty of them twain, though perchance the San-no-Kimi was a shade the lovelier. Then together they turned and asked the Himegimi why she did not like-

wise descend, and, as they stood, Jijū approaching said to her mistress:

"All the others have lighted down why wilt not thou?"

So, last of all, came the princess clad in robes, both inner and outer, of the colour of the cherry blossom. Over them were drawn a pair of crimson *hakama*, and, as she walked, stepping on their long folds, winsome and debonnair was her mien. Words could not paint her loveliness. Beyond her garments' hem trailed the thick tresses of her hair; graceful was her stature; dainty were her eyebrows and her mouth, and fairer by one degree was she than her fair sisters; so beautiful in truth that, when the Shōshō beheld her, a terrible fear gat hold upon him lest she should be seen of other men.

So the maidens frolicked together all unaware that any man was looking on. But presently the Himegimi espied the Shōshō where he stood, beneath a great pine-tree gazing at them in rapt admiration, and, with a face suffused with blushes, she hastily took refuge in her carriage, though at that very moment she felt in her heart the first faint tremors of love for him. In like manner did all the others hide themselves, and in truth it was a pretty sight.

Then the Shōshō said:—

"Being filled with a desire to see the moor of Saga, I came hither, and, while I took my pleasure, the wind bore to me the sound of wheels. Marvelling

who it might be, and deem it strange that folk should journey in such fashion to this place, I hid myself and, spying upon you, found that by the favour of Heaven my secret prayer had been answered. In good sooth my heart rejoices that we have met."

Having thus spoken he recited this poem:

"Twixt me and the moor hung a veil
Of the mist of the Spring.
But I wandered this morn,
And beheld on the moor
The young shoots of the pine."[1]

Thereupon the Naka-no-kimi said to the Himegimi that the lines were addressed to her; however, after they had whispered together, it was the Naka-no-kimi who recited in reply the following verse in which she essayed to ignore the meaning hidden in the Shōshō's words.

Sad am I, for I knew not,
When I came to the moor
On this morning of Spring,
That the pines were but pines
Of the hill Kataoka.[2]

Then the Himegimi, likewise disregarding his intent, followed suit with this poem:

1. The Himegimi is here compared to "the young shoots of the pine" and her lover would have her understand the difficulties he has encountered in his desire to set eyes on her.

2. The play in this poem is entirely on the word "matsu" which means both "a pine" and "to wait." The Naka-no-Kimi did not know that he lay hid in waiting on the moor, otherwise she had not come.

Let us hence for to-day,
Nor see them, nor touch them,
For we care not at all
For the pine trees, that grow
On Hitomi-no-oka.[1]

Whereat the Shōshō, impatient of their slighting, drew near the carriage and cried:—

"What profits it that thou shouldst hide thyself?"

To which the Naka-no-kimi jesting added:

"Were the Shōshō here alone thou would'st without a doubt alight, but thou fearest in thy heart lest we have in some manner learnt of thy relations with him."

When the Shōshō heard this he laughed aloud and said:

"Of a truth this is a pretty dispute! As for thee, oh Naka-no-kimi, thou art so beautiful that one might discern thy loveliness however black the night! Soft are thy words and fair spoken, yet I wager that many are the lovers' quarrels twixt thee and the Hyōe-no-suke. Hast thou no fear, oh damsel, on thine own account?"

Nevertheless, though he jested in this light-hearted manner, it was plain to see that his thoughts were fixed the while on the Himegimi. So in this fashion he went on, reciting many poems, till at last the day darkened and they all returned. But ever was the heart of the Shōshō

1. The play here is on the word "Hitomi" which besides being the name of a locality, also means "seeing a person" in other words "spying."

haunted by the shadow of t] limegimi, which would not be driven away. At ı : befel, in this season of his sorrow, that he met . and recounted to her how he had been tricked by base wretches.

"Alas! it is a hopeless pass!" cried he, "yet nevertheless, I doubt not to thee a pretty enough jest. Would that I might die, but oh, the pity of it, a man cannot thus easily throw away this mortal life! There is one thing, however, that I would fain tell thy mistress. Behold this paper."

With that he showed her the letter, and would have given it into her hands then, as likewise on many later occasions, but that she refused, saying to him:

"It was no light matter in the old days to speak to the Himegimi on thy behalf, but now thy wish is well-nigh impossible of accomplishment!"

"Ah me," cried the Shōshō, "how great a solace were it if thy mistress replied to me, even though but once!"

"I wot not if she will do even that for thee!" replied the maid. But, because it was hard to deny him, full often she essayed, in conversation with her mistress, to approach the subject of his love. All her efforts were, however, unavailing; wherefore the Shōshō, unable longer to endure the obduracy of the princess, fell to beseeching the Kami and the Hotoke to assist him. His heart was too full of desire for the Himegimi or he had gone gladly back to live with the San-no-Kimi; so he sought consolation in

visiting Jijū; and, because it irked him sorely if he could not see the West pavilion, were it even but the outside, his habit was to call upon the San-no-Kimi, and, as he passed the Himegimi's apartments in the evening twilight and the early dawn, to sing in plaintive tone, while heavy-falling tears drenched the sleeves of his robe, a sad old song of bygone times.

After this fashion fled many days, till it befell that the foster-mother of the Himegimi, feeling that sickness was coming upon her, greatly longed to see her foster-daughter once again, and, for this reason, sent and bade Jijū ask the Himegimi to come to her bed-side. So the princess went privily and, when she had arrived, the foster-mother, rising on her sick-couch, addressed her thus, with bitter tears:

"Ah me! true is the saying that this is a world of uncertainty, for I, who love thee so dearly, am dying. Greater than all past longings hath been this craving to see thee once again—a token, I fear me, that my eyes gaze upon thy face for the last time. My chief sorrow till this moment hath been that thou art a motherless child, but now my fears are all for what may befall thee when I, thy old nurse, am dead. Oh! glad should I be to depart, could I but see thee married. But that I should be driven to leave thee without this consolation and wend my solitary way over the mountain of Shide, is in truth a bitter sorrow. Remember, when I am gone, I beseech thee, that Jijū is my daughter.

And, while she spake thus, weeping quietly, she stroked the long hair of her foster-daughter, who, with Jijū, both hiding their faces in the sleeves of their garments, burst into loud grief, crying:

"Take us with thee, we pray thee!" And when those who stood by saw this, their sleeves likewise were bedewed with tears.

Then the foster-mother said to the Himegimi:

"Leave Jijū here with me, I entreat thee, and do thou return to thine own home."

So the Himegimi went her way alone; but the sick woman grew worse, till at last, on the 30th day of the 5th month, to the exceeding grief of the Himegimi, she died. And the girl sorrowed doubly, both for her own sake and for that of Jijū now motherless, while the maid, on the other hand, forgetting her own loss bemoaned the loneliness of her mistress. In the meanwhile she faithfully performed the proper funeral rites, and, on the last day of the ceremony, the Himegimi sent her a gift of a set of garments which the princess herself had worn, and, on the hem of the under-garment, was written this verse:

When this garment wanders
O'er the mountain of Shide,
It will seek for twin-sleeves
Which once were a part of it.[1]

1. Meaning that the foster-mother on her journey over the mountain of Shide would miss her two charges, and be anxious for their sakes. The Mountain of Shide in the Buddhist Hades is the hill over which the souls of the dead must travel.

But when Jijū received them, she lifted the robes to her forehead, and, caring not at all for the presence of others, wept bitterly. So the mourning continued till after the 7th day of the 7th month, and then the maid returned to her mistress. Now it befell on a night when the wan moon of early autumn was shining that, as the Himegimi and Jijū stood near the balcony of their pavilion, talking together tearfully of the sadness of life and the pity of things, the Shōshō listening overheard their conversation, and was filled with such exceeding sympathy and with such a desire to console them that he tapped gently at the lattice.

"It is the Shōshō!" cried Jijū, and with that she went out to meet him, saying:

"Ah! time was when I knew that sorrow brings pain, only because others told me. Now, alas, I learn it by hard experience."

"Ah me! alas, for the pity of things! there is truth in thy words," was his reply.

So they talked on deep into the night, till there fell upon the ears of Jijū, speaking forgetful of time and all other things, the sound of a temple bell.

"Oh!" cried she. "Listen! the bell is tolling the coming of the dawn."

"Let us make believe," he replied, as he looked out into the night," that it is the curfew, not the morning bell;" whereat the Himegimi's heart was pitiful for his sake. And presently the day opened.

But the desire of the Shōshō for the princess waxed greater and greater as time went on, and at last he said to her:

"Listen to my prayer, I beseech thee, and send me a reply, even though it be but one word. Surely that is no hard thing to do!"

Then, after having said many another thing, which showed he loved her deeply and was true to her, he recited this poem:

"Wet are the grasses with dew
On an autumn night
Ah, pity them!
But pity even more him
Whose sleeves are wet
With idle tears!"

When Jijū heard this verse, she said to the Himegimi:—

"She has no heart, who feels no pity for others!"

Having spoken thus, she pressed her mistress to write a poem in reply; whereupon the latter cried:—

"Pity for him I truly feel, but I fear lest the world learn of this!

Nevertheless she wrote the following verse:—

"Fain would I show the dew
Which from the grasses falls,
When blows the wind at dawn and eve
Upon them."[1]

1. Comparing the tears he has shed to the dew falling from the blades of grass.

With that she laid the paper down; but Jijū took it up and added:—

"Even the sleeves of others
Are wet from the moment they follow
Their friends, and walk on the dew-drenched
Moor of Musashi.[1]

Thereafter she gave it to the Shōshō whose heart beat loud for joy, when he gazed upon the writing. It was but one word of answer, yet gone was his desire to cast off this world, while such was his gratitude to Jijū that he sent her for answer these lines:

"Oh! glad am I if, mid the grasses
That grow on the moor of Musashi,
The purple heart of the Murasaki[2]
Beat kindly for me."

But in the meanwhile many days and months had gone by and the Shōshō had become so enamoured of the princess that he cared nought for life, forgot the duties of his office, and would, had that been in his power, have faded away and died. While these things were toward, the San-no-Kimi, all unaware, wrote the following verse in which she gently hinted at the thought in her heart that he no longer came to see her:

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1. Musashi the province of Japan in which Tokyo is situated.

2. The Murasaki (Lithospermum erythrorhizon) once a "meibutsu" of the plain of Musashi. The Shōshō takes it as an emblem of Jijū.

"I think it sad
The tide so rarely full
Should quickly ebb."

So, because he could not entirely cast her off, the Shōshō replied with these words:

"I know not what it meaneth, but weary am I of this world, and a desire taketh me to retire into the depths of the mountains. Should this befall, would'st thou ever think on me?"

"How canst thou imagine," said she, "that I should forget thee? Sad is my heart, for, though always I await thee, rarely thou comest; what then will be my grief if thou returnest nevermore! With these words she fell a weeping so that the Shōshō, pitying her, said:—

"Nay! nay! what I tell thee is not true!"

And that night he stayed with her; but, as he returned to his own house in the morning, he stood awhile before the West pavilion to sing with plaintive voice this song:

"Oh mistress mine! Come out and see
Who passeth near thee
Then wilt thou know what love hath done
To one who loves thee."

Now it befell that Jijū heard him; whereupon she opened the lattice and asked him why he sang that song; to which he made reply, that the world was growing more and more distasteful to him and that he therefore meditated retiring into the depths of the mountains.

Then replied Jijū in jest: "Ah! if this be so, I also will come with thee in accordance with the precept of the Holy Law which saith "following joyfully with the whole heart," the more so as there is between thee and me that affinity of the grasses of the moor of Musashi. So at the last shall we sit together in paradise upon one flower of the lotus." [1]

"Ah! glad am I to hear this," cried the Shōshō. "Meseemeth as though I had met some learned eremite!"

Nevertheless though they often spake thus in jest, the Shōshō could not drive from his mind the face of the princess, so that he would say to Jijū:

"Ah maiden! thou laughest at me yet know I that at times there is pity in thy heart for me."

Then it befell in the 9th month of that year, that the Chūnagon said to his wife:

"We know not what the future hath in store. Two of our daughters are married, and now my intent is to offer the Himegimi to the Emperor at the festival of the 11th month; but I see thou carest little in this matter." And with that he sighed. Now his wife was jealous because he thought more of the Himegimi than of her own daughters, so she replied:—

"It were better that thou gavest thy daughter in

1. Ichiren-takushō (一蓮託生) of the Buddhists, where a man and a woman vow to sit together on the same lotus flower in paradise.

marriage to some great noble, for small are the chances of her finding favour in the eyes of the Emperor!"

"Indeed and it were a pity," cried her husband, "to give her to wife to some ordinary man."

So the step-mother promised to do her best, though in her secret heart she was casting about how she might besmirch the maiden's fair fame, and thus estrange from the daughter her father's love. In the meanwhile the month of frost[1] had come and the Chūnagon thought of nothing but the preparations for sending his daughter to the Palace, while the step-mother, though she made a fine show of busying herself to the same intent, was searching the while for some way to make her the laughing-stock of all the world. For this reason, when none were by, she said to the Chūnagon:

"There is a thing I would fain speak of to thee, for it were matter indeed of sorrow to me if, being aware of it, I held my peace. My desire is that the Himegimi should rise higher in this world than even mine own daughters; nevertheless, since the 8th month of this year, there hath been happening that of which, till this moment, I knew naught." And with these words she burst into false tears.

"What is the matter?" cried the Chūnagon, filled with astonishment.

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1. The 11th month (o. c.)

"It concerneth the priest who is steward of the Shrine of the Six Gables, a villainous fellow in truth. He is wont to visit the Himegimi, but it would seem that he slept over heavily this morn, for, as he left, he broke open the door of thy daughter's apartments, and in this manner betook himself off, not knowing that he was seen of others. That is why my heart is heavy!"

With that she called upon the Kami[1] and the Hotoke[2] to witness to the truth of her story. But her husband replied:—

"That can scarce be true! It might perchance happen to one of her tire-maidens!"

"Nay," said she, "for he came through the middle door. Dost thou think that I would repeat this story to thee on mere hearsay? Nay, indeed, for I have thoroughly enquired into the matter."

Nevertheless he would not believe her though she said many another thing beside this. Wherefore she took counsel with the foster-mother of the San-no-kimi, a tire-woman wicked and devoid of scruple, saying to her:

"The Chūnagon loveth better the Himegimi than my own daughters, so for jealousy's sake I have told him many ill tales of her, but in vain, for he will not believe them. And now, what shall we do?" To this the wicked woman made reply:—

1. The gods of the Shintō faith.
2. The saints of the Buddhist calendar.

"I likewise have been greatly exercised in this matter but hitherto have held my peace; now, however, I am glad because of thy words."

So they whispered together, and, when three days had passed, advised with an ill-looking priest. Not long after that the step-mother said to the Chūnagon:—

"Thou thinkest that what I told thee was a lie; but see for thyself how that priest is at this moment coming out of thy daughter's apartments."

And truly, even as the Chūnagon looked, the man appeared. But his only words, when he saw the fellow, were, "Ah! the foulness of the deed," though in his heart he communed with himself thus:

"Alas for this dolorous thing! When she was but a little child, her mother died, and, after that, her foster-mother. Ah! the pity of her evil fortune!"

Then he retired to his own apartments, and thus was there an end to his design of sending the Himegimi to the Palace. Later he went to his daughter's pavilion, and, looking at her who wist not what had passed, spake thus:

"Nothing happeneth but that which is very evil. Alas! it is bitter, very bitter to my heart!"

When the Himegimi heard his words she wondered what had befallen. But the Chūnagon, as he rose to depart, called Jijū and told her that, because a story had come to his ears of a wicked and disgraceful thing which

had occured, he had abandoned his intention of sending his daughter to the Palace. Then, without further speech, he departed, while Jijū perforce held her peace for she knew not to what he referred and could therefore make no answer. Nevertheless she marvelled what the matter might be, and, erelong, meeting a woman named Shikibu,[1] an attendant of the step-mother, who was friendly with the people of the Himegimi, said to her:

"Thus and thus hath the Chūnagon spoken. Hast thou heard what this thing is?"

Therewith Shikibu told her after what manner the Chūnagon had been deceived; and when Jijū heard, she was sore afraid and told her mistress the Himegimi. So they communed together on the matter.

"'Alas," cried Jijū, "what shall it profit a child to live if she have no mother?"

From that time they brooded so deeply over their misfortune, that they twain quickly fell ill and took to their beds.

"Of what avail is it to tell our people to keep silence in the matter" sighed the Himegimi "for, as often as we forbid them to speak, so often will my father's name and mine be bandied here and there and ourselves covered with shame!"

While this was toward, the step-mother, rejoicing over

1. In reality the name of an office, not a person.

the success of her scheme, laughed in secret with the wicked woman. But the Chūnagon, though he had abandoned his design to send his daughter to the Palace, still hoped to give her in marriage to some proper person.

Now the Naidaijin had a son who was a Saishō and also Sahyōe-no-Kami, close on six and twenty years of age, surpassingly handsome, moreover, and pre-eminent in learning. This man having hinted at his desire to marry the Himegimi, the Chūnagon gladly gave his consent. So the wedding was fixed for the 11th month, and the Chūnagon, ignorant of the dire wickedness of his wife's heart, took counsel with her about it.

"The union is an excellent one!" said she; nevertheless in her heart she was sorely disappointed. So the Chūnagon went to his daughter's apartments and said to Jijū:

"Truly I am grieved that I have been constrained to forego my plan of sending thy mistress to the Palace; but, because I may not leave matters in this pass, it is my intention to give her in marriage to the Sahyōe-no-Kami in the 11th month. Bear this in mind."

Thereafter he bade repair the mansion of the Himegimi's mother in Sanjō Horikawa[1] and had all preparations made with intent to have his daughter live there. But the Himegimi was abashed that he should thus take thought

1. A quarter in Kyōto.

for her, even though he were her own father, and she desired greatly to become a nun and live in some far-away secluded spot; though Jijū endeavoured to console her, pointing out how great a sin it were to disobey a father who cared so tenderly for his daughter.—Better by far that she should unburden herself of all to him, maugre its being little to the liking of her step-mother.

As for the latter she was more than ever jealous over the turn of events, and took counsel in secret with the wicked woman, saying:

"Let us so compass it that she is kidnapped by the lowest scoundrel that lives."

Thereat the wicked woman smiled and made reply:—

"I have a brother who is called Kadzue-no-suke, an old man of seventy years, with eyes which are red and sore. Only a little while past the wife of his youth died and he is desirous to find another; but no woman will listen to his suit, wherefore he makes great dole. I will tell him of this."

Then the step-mother said: "I am indeed glad that our counselling together hath been of profit. Hasten, however, I beg thee, in the matter."

So the woman went to the place where her brother dwelt and told him all that had befallen, whereupon his wicked ugly face wrinkled with smiles and he said:

"Ha! I am glad at this good news! Nevertheless my lord the Chūnagon is not like to give his consent."

To this his sister replied:—"The Kita-no-Kata will take care that matters fall out properly."

"Oh, the good news! How fortunate!" cried he. "Let us make all haste!"

So, when they had come to an understanding together, the sister departed and reported to the step-mother what she had done, in such wise that the latter laughed for very joy, saying: "Let us fix it for the 20th day of the month[1] when the gods leave the land!"

"Nay," replied the other, "but let it be on a day close after the 10th."

Now the friendly Shikibu overheard them as they whispered together and was so aghast at their wickedness that she went at once to Jijū and revealed to her all the step-mother's scheme to deceive them.

"Shame is mine," said she, "to be thus disloyal to my mistress; but this is a terrible thing and a black crime; and my pity for ye is such that I may not keep silence."

Then the Himegimi spake to Jijū:

"Weary is my heart that I have lived till this day. 'Twas thou that in the past withstood me when I would fain have become a nun, and thus hast thou brought it about that my ears listen to this shameful tale."

"Thou art right," replied the maid, "but never did I think that matters would come to such a pass as this."

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1. Kaminashidzuki, the 10th month (o. c.) when the gods were supposed to depart for Idzumo there to meet in council.

"Now, however, thou must no longer hold thy peace," said the Shikibu, "but report the matter to my lord the Chūnagon."

"In that case," replied the princess, "I must needs tell my step-mother that her words are untrue. Nor is that all; for, even though this affair be cleared up, other and worse things will again and again happen. Who can say what manner of deceit she will next devise? Nay, I will flee into the unknown hills and there, a nun, drive from my heart all memory of this world."

"So let it be," cried Jijū. "And I too will become a nun and pray for my mother's soul, that its transmigration may be blessed. Alas, the pity of it for us twain!"

With that they fell a weeping so bitterly that the tears might be wrung from their sleeves; and, though they spake bravely of what they would do, both were too young and inexperienced to know whither to go or how to set about it.

"Ah," cried the Himegimi, "were my foster-mother but here, she would, in some manner or other, discover a way for us; but now, thou art my only help in all things, and lo! the month is near its end. Therefore must thou arrange the matter as best thou canst."

Whereupon Jijū replied:—"I know not at all what to do."

However, after long meditation, she bethought herself of the foster-mother of the late princess, who, when the latter passed away, became a nun, dwelling at Sumiyoshi.

"Dost thou remember her?"—said Jijü, as she described the woman to her mistress.

"Yea! I remember there was one such," replied the Himegimi. "How shall we let her know?"

At these words Jijū summoned a serving woman whom she knew well, for the wench had served in her mother's house, and to her entrusted this letter:—

"Long, yea, very long it is since I have seen thee! While the Himegimi was but a child, my lady, her mother, departed this life. Yet for all this, hath the daughter grown up a very gentle maiden. Later, my own mother died; so that now we are lonely and without friends, for which reason our hearts go out in longing toward thee, and we take it unkindly that, even though thou hast put aside the things of this world, thou never givest us news of thyself. Nevertheless we have bethought ourselves of thee, as a man bethinks him of his friend when he sees the way-mark of the 'grass of forgetfulness.'[1] Now there is a matter of which I would fain speak to thee other than by a messenger. Put on one side therefore all thy many duties and come hither with what speed thou mayest. Respectfully! Respectfully! This is a matter of grave import."

Having received the letter, the woman went to Sumiyoshi and told the nun why she was come. Then

1. The Day Lily (Hemerocallis) a plant which was supposed to possess the double gift of both causing forgetfulness and preventing it.

in haste the latter tore open the missive and with tears read what Jijū had written. And this was her reply:—

"In very truth I have put behind me the things of this world and now am sojourning close by Sumiyoshi. Yet morn and eve my heart goes out to my old friends, and thus I pass my days. When I departed from the capital ye were but as the tender twin buds on a tree-branch, and so great hath been my longing, since that time to know into what manner of maidens ye have grown that oft have I been sorely hindered in my religious duties. Thus is nepenthe but a name to me, who can never for one moment forget. Ah me! sorrow and dole are common enough in life! Time and again I said "I will go now," yet went not; till at last your young hearts turned towards me and great is my joy that ye have broken the silence. Behold I come quickly in accordance with your desire. Respectfully! Respectfully!"

When the Himegimi and Jijū received this letter their hearts were a little lightened and they took counsel together how they should secretly leave their home. But all the while the daughter's heart was heavy with the foreknowledge of the depth of her father's grief when she had fled; for, though he had heard the evil tale of his daughter's unchastity, so far from treating her with coldness, he had been very pitiful towards her. So they bowed their heads beneath the burden of their trouble;

though, whenever the Chūnagon came to visit them, they feigned that nought was amiss.

In the meanwhile the Himegimi grew pale and thin and her eyes were tearful, so that her father spake of it to the step-mother, saying:

"The day draweth near for my daughter to go to Sanjo; neverthless her head droopeth very wearily and she hath become grievously worn and sad."

To this the step-mother, grumbling, made reply:—

"Of what can she be thinking? Who is this man for love of whom her heart is sick?"

But the father would not believe the evil story of the priest, and sent many presents to Jijū for her mistress, at the sight of which the Himegimi, burst into tears, crying:

"Oh, how great is my wickedness! How deep will be the grief of my father who cares thus constantly for me, when I desert him and flee!"

Now it was about this time that the Naka-no-Kimi and the San-no-Kimi came to her and asked why her head always drooped so sadly.

"I cannot tell," she replied, with sleeves all drenched with tears, "but of late the world hath seemed to me so sad and tired a place that gladly would I die. Will ye ever think of me if this befall?"

"Alas! Alas!" they cried—"the words of ill-omen! Wherefore should such a thing happen? Ah Jijū! When

thy mistress speaketh thus of dying so young, surely thy heart surgeth with tender love for her?"

"Meseemeth there is none but would remember my mistress even beyond this life. Doubtless ye speak in jest, yet alas, the pity of it! I shall never be able to drive away from my heart the words ye have spoken!"

Thus the maid replied, and, holding back the tears which rushed to her eyes at the thought that they were soon to part, she recited this poem:—

"In the forests of Ikuta[1] sad
Will I live,
In the province of Tsu.
But if life still be mine
We shall meet
Once again."

And those who heard her marvelled at the strangeness of her bearing; while the Sannokimi, whose heart was soft and full of sympathy, brushed away the tears which dropped unbidden from her lashes.

Then the Himegimi said:—"Like the dew on the grass is our fleeting life. We are talking together now, but how soon shall we die?"

To this the Naka-no-kimi made reply:

"At night together rest
By some affinity

1. Here was the once famous Ikuta-bayashi.

On one green blade of grass
Two crystal drops of dew.
Together they will fade
When daylight comes again!"

As the Himegimi and Jijū listened, the bitterness of the parting came upon them so vividly that they wept; while the hearts of the Nakanokimi and the Sannokimi were filled with a vague and groundless sorrow because life is fleeting and full of adversity. Looking on the Himegimi, it seemed to them that there was a strange quiet about her, and yet, when they mused upon it, this tranquility appeared after all not a matter to marvel at, for she was by nature pensive and silent. So they departed.

In the meanwhile the friendly Shikibu, whenever she had leisure, came to visit the Himegimi and Jijū, and, on a time, she said to the latter:

"The day is at hand when the Kita-no-kata will carry out her wicked design. What will thy mistress do?—Of a truth I am deeply grieved for her sake!"

Then Jijū told her what was in the mind of the Himegimi and how she, for love of her mistress, would follow her to the world's end.

"Ah," continued the maid, in tears, "truly it is a pitiful story! We have asked the help of the nun of Sumiyoshi. I wonder what hath happened to her."

However, in a short while, the nun sent to tell them that she was at hand, and later that same day, when the

sun was set, a cart came from her to fetch them. So, when a message of reply had been despatched to her, they set to work with heavy hearts to gather together all their old and useless possessions. While they were thus engaged the Chūnagon came to pay them a visit, but they kept set faces as though nought unusual were toward. At last, however, the Himegimi, remembering that she was looking on her father for the last time, could bear it no longer. In her cheeks, from which all colour had fled, and in the tears which glistened beneath the thick tresses falling about her face was her grief made so manifest that her father, perceiving it, said:—

"Surely thy thoughts are full of thy dead mother! Or perchance thou art heart-sick for thy foster mother, or, mayhap, thou favourest not the Hyoe-no-suke. But, whatever be the cause of thy sorrow, thy duty is to confide to me all thy thoughts, for the child can never fathom the depths of the parent's solicitude. Ah! my love for thee is not to be measured by words, and for thy sake I should not hold it a task overhard to count every hair upon thy head!"

"Oh, my father! neither of my mother, nor yet of my foster-mother was I thinking, but of the weary days when I shall no longer see thee. Therefore am I sad!"

Thus, tearfully, replied his daughter in a voice so low that it could scarce be heard.

At these words the Chūnagon, likewise weeping, said:—

"Even though thou art at Sanjō, yet will I never, so long as life endures, forsake thee. Oh! why shouldest thou dream such things?"

Having thus spoken he departed, and, as he went, his daughter lifted up her eyes to look once more upon him; but a blinding mist came over them and her heart for sorrow near stopped beating. So she and Jijū wept together the long day through, till, close upon the hour of midnight, there arrived for their service a cart drawn of oxen. But nothing did the Himegimi take with her save only a box of combs and a *Koto*. At the back part of the carriage rode Jijū. The time of the year was after the 20th day of the long moon,[1] and it was beneath its cold wan beams shining till the morning that, with hearts immeasurably sad, they fared forth upon their way. Across the wind swept sky in never ending skeins flew the wild geese with melancholy cry, and to the wayfarers it seemed that even these birds knew what had befallen. The moon, too, gleaming through the cloud rifts, appeared to shine upon them more pitifully than was her wont. At last they came to the place where the nun waited, and there they talked to one another of all that had happened, repeating their stories again and again.

"Of a truth thou wert right in thy decision," said the nun, as she wrung the tears from the sleeves of her

1. The 9th Month (o. c.).

black robe, "for the lot of a step-child is now, as it was of old, an unlucky one. And yet, what could even a step-mother find in thee to hate? Ah, the heartless creature! It is because this world is so vile that I have put it from me."

So they journeyed on as far as Yodo; and on that same night in the capital the Shōshō came to the Himegimi's pavilion and bade one of her women named Hyōenosuke make enquiry for Jijū. But in Jijū's room there was no sound, so the maid, thinking that she might be sleeping near her mistress, pushed aside the wooden screen in the Himegimi's apartment and looked in only, however, to find the chamber deserted. When she saw this a great fear seized her and she bade them question every one; but nowhere could the princess be found. There is some mystery here, thought the maid. Then someone suggested that perchance the princess was with the Naka-no-kimi or the San-no-kimi.

"Nay!" cried Hyōenosuke, "that cannot be, for it is not my mistress' wont to go lightly and without reason to the apartments of others."

So they all marvelled, asking one another what had become of the princess, and when the day broke they sought her in the places she most frequented and in her bedchamber. But there no sleeping quilts were spread; wherefore, when they saw this and how everything was folded up in order, all were filled with sorrow and began

to weep softly. In the meanwhile the whole matter was reported to the Chūnagon who was seized with such a terrible dread when he heard the story that, with a loud cry, he burst into tears of grief the like of which had never before been seen. Then it was that the Naka-no-kimi and the San-no-kimi called to mind the strange melancholy which had of late overshadowed their half sister, though they had thought it at the time a matter of small import. So the whole household was filled with such dole that even the step-mother made a semblance of sorrow and anxiety, and bade people go to the house of Jijū, for peradventure the Himegimi might be there.

Having given this order she took her place by the side of the Chūnagon, weeping false tears and composing her face to a set expression of grief. As for the Shōshō, he thought it was because the Himegimi had determined to run away that she sent him the gentle letter of reply; so, seating himself upon the wooden gallery of the pavilion of his ladye-love, he wept bitterly. While these things were happening, the San-no-Kimi, who had been wandering high and low in search of the Himegimi, espied at last a thin sheet of paper tied to a sun-screen of reeds. Nothing thinking, she took it and, looking, saw written in her half-sister's hand this poem:

"Ah! ill do men speak of the pale maple leaves
On Tatsuta's[1] hill;
Yet who among men will not pity their fate
When withered they fall?"

There was nothing save these few words; yet, as she read them, she was filled with pity. Then she showed the writing to the Chūnagon, and when he saw it he cried:—

"Ah me, sorrow is mine! Surely never shall a child fathom the depths of a parent's solicitude!"

With these words he hid his face with the writing and bowed his head. Thereupon the step-mother remarked:

"She is probably hiding with her lover, wherefore there is small fear of her being dead. Oh, my lord, thou sighest deeply, yet my grief is not one whit less bitter than thine!"

"Ah," cried the Chūnagon, "I loved her more dearly than my other children! Who in the wide world was like unto her? Gladly indeed would I exchange my lot for hers, but alas, this is a world in which a man never wins to his desire!"

In this manner he kept repeating again and again

1. Tatsuta near Nara, famous since time immemorial for the beauty of its maple-trees. The play in this poem is on the word "nakina" which means "of bad reputation" and also on the syllable "Tatsu" which, in connection with the word "nakina" quoted above, means "to be falsely accused of a crime."

the same thing, till at last the step-mother reproved him angrily and said:—

"Thou knowest not the many evil things she did, enticed by Jijū!"

"Ill indeed are thy words," replied her husband. "I marvel how thou canst utter them." And with that he sighed more deeply than ever.

In the meanwhile under the guidance of the nun the fugitives had come to the crossing of the river and, as they were ferried over, the rowers, plying their oars in the boats which floated gaily up and down the stream, sang with pleasing voices this song:—

"Mateless and lonely
On a sad sea-beach,
Stands a fair pine tree."

To the travellers the whole scene was new and strange and for that reason full of interest. Away towards the capital nothing could be seen for the driving mist, save in the far distance the dim shape of the mountain Hi-ei.[1] Such a landscape it was as would fill with melancholy even the heart free from care. How dark then the gloom in that of the Himegimi, who, torn from a father to whom she owed so much and self-exiled from her tender-

1. In the neighbourhood of Kyōto, famous in Japanese history as the site of the temples which were the strongholds of the turbulents priests who were the terror of Kyōto in the 15th and 16th centuries, Cf. Murray's Guide Book.

hearted sisters, knew not whither she should turn her footsteps! Looking at her thus bowed down, the nun recited this verse:

"Many the years I have lived
A nun at lone Sumiyoshi;
Yet ne'er have I wept tears so bitter
As the tears I am weeping to-day.

At last however they reached the end of their journey. Before them lay the bay of Suminoe on whose shore houses had once stood. Of the torn ruins of these the nun had built her a dwelling overhanging the incoming flood in such wise that, through the spaces between the boards of the floor, the fish might be seen disporting in the water below. Far away to the south was the dim prospect of a village, before the houses of which the *mirume*, a weed of the sea, lay drying; while from the reed-thatched roofs thin tired wreaths of smoke rose sadly, looking, so far away they were, like the irregular lines of a poem written in faded ink. To the east was the fence of the garden, all interlaced with the tendrils of the morning-glory and its sister blossoms; on the sea-shore grew a wild profusion of flowers and maple-trees, and on the west stretched the boundless spaces of the sea. Through the long aisles of the pine-trees could be seen the ships plying to and from the island of Awaji; the torch-lights of the fishing-boats floating on the waves glimmered with a fitful melancholy, and the sun, as it set, seemed to sink beneath

the sea. To such a place as this in truth would no man come save he were driven by hard necessity. Lonely too and retired was the dwelling of the nun herself. Inside there stood three small images of the three Lords Amida, and before them at the rising and the setting of the sun, with face turned towards the west, it was her wont to offer up this prayer.

"Oh, Holy Lord Amida, Teacher of the Faith, Thou that dwellest in the Paradise of the West, succour me, I beseech Thee, in the life which is to come!"

As they watched the nun thus praying, a feeling of sadness filled the hearts of the Himegimi and Jijū that ever they had been born into this weary world, and they cried to her:

"Oh, let us become nuns as speedily as we may, and live as thou livest!"

But to this she replied:

"It importeth not whether the head be shaven or the hair grow long; only the heart availeth. Hearken therefore to the words of an old woman, for, an ye do not, she will leave ye and hide herself from your sight."

So they acquiesced, for it was hard to do other than they were bid. On the days that followed they read the book of the Holy Law before the shrines of the *Hotoke*, and made offerings of flowers. But in the capital the Chūnagon, with a heart full of his lost daughter, prayed that he might see her once again in this life; and the

Naka-no-Kimi and the San-no-Kimi talked together recalling all the doings of their half-sister and the thousand and one amusing ways of Jijū, wondering the while, pityingly, in what manner of place the fugitives sojourned and whether they ever thought of the capital and of their friends. Thus they kept the wanderers always in mind while in secret they wept.

But when the step-mother spied the traces of tears upon their faces she was angered and said:

"What is this? Why are ye for ever weeping in this miserable manner? Were it I to whom ought had happened, think ye that ye would grieve thus deeply?

When her daughters heard these words, even though she who spoke was their mother, they could not help but feel that she was a woman cruel and hard.

In the meanwhile at Sumiyoshi winter had set in; the dreary loneliness had grown drearier; the fierce winds howled; and to the dwellers in the house on the sea-beach it seemed as if each overhanging wave were rushing to engulf them. On the boats which came driving shoreward from out of the deep sea the sailors with hoarse cries were piling in the bows reed-shelters to keep out the spray. A wild and picturesque scene it was. At Suminoe the reeds withered by the rime were all matted fast together, and among them the waterfowl in pairs were preening the frost from the coverts of their wings. As the Himegimi gazed on the scene the memory of her father and her

sisters rushed to her mind and she understood how deeply he and those about him were mourning for her. From that she fell to reproaching herself for the heinous sin of which she had been guilty in causing him such sorrow. Surely it was her bounden duty at the least to say that she still lived!

Now there was in the household a boy whom the nun had brought with her from the capital. Him the princess summoned and told that he should bear a letter for her to Kyōto, instructing him carefully at the same time whither he should take it, and charging him straitly to say not whence the letter came, but, as soon as he had carried it to its destination, to run off and return straightway to Sumiyoshi. Having thus admonished him, she gave the missive into his hands. So the messenger made all haste to the city and would have delivered the letter at the mansion of the Chūnagon, but the servant who appeared asked of him his name and whence he came. To this the boy replied never a word, and when presently the man came out again the messenger had vanished. Then the people in the Chūnagon's household, wondering what this letter might mean, opened it and read written in the Himegimi's hand:

"Truly this is a sad and weary world and heavy is my heart with thinking that there are those who mourn for me thus vanished none knows whither. Ill have I acted in this matter, yet would I pray ye believe that

there were not lacking good reasons for my setting forth on this journey. I strive to console myself with the thought that ye pass your days in happiness and concord, and my prayer is that ye be one and all in health. Ah me, how dearly would I welcome back those happy days of old, and alas, how I fear lest my lord the Chūnagon grieve too bitterly for me his daughter! Verily against him hath my offence been greatest! For myself, I drag along a forlorn existence and that is all. There is no more to say."

Nevertheless, carried away apparently by what she had already written, the Himegimi had added these verses:

"Evanescent are the dew-drops
Powdered o'er the morning-glory.
Evanescent is the heat-haze
Steaming from the earth in springtime.
What are these things? Thus men wonder.
Are they real, or a vision?"

* * * * *

Oh! the howling wind of autumn
Rushing fiercely o'er the empty
Spaces of the world and bending
All the grasses and the flowers!
See! it scatters ev'ry gath'ring
Of the mournful crying *tsuru*.

* * * * *

Oh! onely
reary
waters,
With ocean
Drip raiment,
spending
ainly,
rments!
ow ever.

* * * * *

No one draws the trailing tendrils
Of the floating water grasses.
No one comes to seek my dwelling
On this bare and lonely hill side!

* * * * *

Where the mountain joins the valley
Shallow glides the running water;
Ne'er a thought hath it of flowing
Homeward to its mother fountain.

* * * * *

Fast the bonds I forged of friendship
Erstwhile round about my being;
Yet who knows where now I sojourn

1. The Himegimi compares herself to a diver, one of those women, who, in certain parts of Japan, earn a livelihood by diving for fish: and, alluding to the story which had driven her from her home, gives her friends to understand that it were as hard for her to clear herself from the suspicion of having been guilty of unchastity, as for the diver to dry her garments.

Hidden, like a fallen tree-trunk
Buried deep in earth and grasses,
Or the fledgeling from the crane's nest
Soaring viewless in the heavens.
Yea! ye know no more my dwelling
Than ye know the distant bourne of
All the clouds of smoky spindrift.

* * * * *

They who fain would meet the loved one
In a vision of the night time,
Inside out must turn their garments![1]
They who fain would meet the loved one
In the flesh, must cross the river
Flowing hard by Michinoku,[2]
In the distant land of Mutsu;
Okuma[3] the river's name is.

* * * * *

Vain it were to turn your garments;
Vain for ye to cross that river

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1. The thought is borrowed from a poem of Ono-no-Komachi which is as follows:—

Ito semete
Koishiki toki wa
Ubatama no
Yoru no
Koromo wo
Kaeshite zo
Neru.

2. Michinoku (Michi no oku) the modern Ōshū.

3. Ōkuma. There is a play on the first syllable of this word, which, written in Kana, means also "to meet."

Seeking for me, who have banished
From my sight your friendly faces.
Yet my yearnings they are many,
And my musings they are many,
Many as the silken meshes
Woven in the spider's dwelling.

* * * * *

In this deep and gloomy valley
Buried mid the ancient mountains
E'en the bird's clear pipe is silent.
Here it is that through the courses
Of the slowly circling seasons
I will spend my days in exile,
Till the spirit leaves the body,
Far away from human voices." [1]

Then followed this short poem:

" If the plover on the sea beach
Tell me never
Whither it hath flown or wandered,
I will follow
When the tide hath ebbed, and closely
Track its footprints."

It was indeed not hard for them to gather, as they read these verses, the evil straits of the writer. So they showed the letter to the Chūnagon, and, ah me! no words

1. The original text of this poem has been so badly mutilated that it is not possible to make an absolutely correct translation.

can picture his grief. With a loud cry he burst into bitter tears, bewailing most that the messenger had been allowed to depart; then covering his face with his daughter's letter, he bowed his head in a sorrow which was even more bitter now than when her fate was uncertain.

"What manner of place is it to which, unaccustomed to travel, she has wandered and in which she now spends her days?"

Thus he spake, while his grief waxed ever greater, so that at the last he vowed he would retire from the world and become a priest. But they who were about his person withheld him, putting forward as a plea the great joy it would be, both for his daughter and for himself, if he met her once again and still wore the garments with which she was familiar.

While these things were toward, the Shōshō, being very anxious to learn what had befallen, came to the apartments of the step-mother, where the San-no-Kimi, the sleeves of her garments all drenched with tears, told him the whole story. And when he heard her he said to himself:

"It is for pity's sake that she speaks thus to me."

So time sped, till presently, when with the first month of the year the season for promotion came round, the Udaijin was raised to the post of Kwampaku[1] while the Shōshō became a Chūshō[2] of the 3rd rank. Yet for this

1. Regent for the Emperor.

2. Lieutenant-General: there were two Chūshō, the Sakon-e-no-Chūshō and Ukon-e-no-Chūshō.

he cared nothing, but stood always before the shrines of the Kami and the Hotoke, praying them to reveal to him the place where his ladye-love lay hidden. Nevertheless the months fled by and there was no sign. But at last it befell that in the ninth month he retired to worship at the temple of Hatsuse.[1] It was the seventh night of his seclusion there and he had passed it in vigil, when towards the dawn, having fallen into a gentle slumber, he dreamt that there appeared of a sudden at his side, one, a woman, who seemed of high degree. With half averted face she stood; but he caught her by the hand and turning her towards him gazed upon her face, and behold, it was the maid of his desire!

"Ah!" cried he, as joy immeasurable filled his heart, "where, oh where is it, maiden, that thou dwellest? Why hast thou been so cruel to me? Knowest thou how thou hast ever been in my thoughts and how I have sighed for thee?"

"Oh!"—whispered she in reply with tear-dimmed eyes,—"I wist not that thou lovedst me so dearly. Alas! I am grieved that thou shouldst have suffered thus. Yet must I bid thee farewell, for I may not stay with thee."

At these words, however, the Chūshō caught her by the sleeve and withheld her. Thereupon she recited this verse:

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1. Modern Hase on the banks of the Hasegawa in the neighbourhood of Nara; the site of the famous Hasedera.—v. Murray's Guide Book.

"I know not the name,
As I know not the sea's depth
Of the place where I dwell
By the gray dreary sea;
Though 'tis called Sumiyoshi
By the nun, and that meaneth
A place fair to dwell in."

With that she made to depart, and, when the Chūshō would have stayed her, suddenly vanished; while he at the same moment awoke with a start to find that it was nothing but a dream. Then made he great dole, for he thought that had he wist this to be a vision he might have detained it longer. Nevertheless he took what he had seen for a sure sign from the gods and straightway went out into the darkness determined to search for this place Sumiyoshi. But to his attendants he gave out that it was his intent to take advantage of his pilgrimage of religious purification to visit the shrines of Ten-no,[1] Sumiyoshi, and other places, and bade them return to his father and acquaint him of this decision.

"Nay, lord," cried his people, hearing his words, "thou canst not go without attendants. Indeed it were not seemly on our part to desert thee in this fashion and return to Kyōto!"

So they would all fain have gone with him; but he restrained them, saying:

1. A famous shrine outside Ōsaka.

"I have received a revelation from the gods. For this reason do as I bid ye. Moreover there is another matter on my mind into which I would fain enquire. Therefore once again I charge ye follow my behest, for it may not be that ye come with me!"

With these words the Shōshō, having for his sole attendant one foot-soldier, set forth upon his journey. And these were the garments in which he was clad: a ceremonial robe of white, much frayed with long wear; above it a silken vest of pale purple colour; and over all a thin white cloak reaching to his knees. His feet were shod with sandals of straw and about his legs were gaiters. In this guise he departed and presently passed from their sight behind the slope of the mountain of Tatsuta. Then at last his suite, weary of crying to deaf ears, turned them about on their road to Kyōto.

On that very day at dawn, the Himegimi said to Jijū who lay on a bed behind her mistress:

"As I lay betwixt sleeping and waking, methought I saw in a dream the Shōshō lying at rest, with the bare grass for his pillow, alone in the midst of the silent hills, and, as I came upon him, his eyes opened and, beholding me, he seized me by the long sleeve of my garment uttering these words:

'Mid the deep hills
Am I lost,
Having none to guide me.

Tell me oh, princess!
Where thou dwellest.'"

Thus, very pitifully, the Himegimi told her story to Jijū. Then the maid cried:

"Ah, full deeply in truth must he have mourned for thy sake! Hast thou no compassion on him; for thy dream is surely true?"

"I am neither a tree nor a stone," replied her mistress, "why then should I not feel pity?"

And in truth her heart was full of compassion for her lover.

Now the Chūshō was unaccustomed to travel, so that presently the blood began to trickle from his feet where the straw sandals chafed them. Scarce could he endure to drag one leg after the other, and even the wayfarers and the rustics on the road-side noticed him and exchanged glances with one another. At last, however, towards the hour of the bird,[1] after long and weary wandering, he was ware of a long line of pine-trees standing close together, with reed-thatched huts scattered here and there beneath them, and between the tree-trunks patches of shining sea. What the place was called he knew not, but being very heart-weary he sat himself down to rest in the shadow of a pine-tree and beckoning to his side a boy of some ten summers, who was

1. About 6 o'clock in the evening.

gathering the fallen pine-needles hard by, asked him where he dwelt and the name of that country side.

"It is called Sumiyoshi and this is Sumiyoshi itself," was the child's reply.

When the Chūsho heard the boy's words he was near beside himself with joy and at once went on to enquire whether in that neighbourhood there dwelt any people of quality.

"Yea, there is the abbot of the temple!"

"Well, but among them that sojourn here are there any folk from Kyōto?"

"There is the big house at Suminoe, the dwelling of the dame who is called the nun from Kyōto!"

Then the Chūsho, having questioned the child more closely, went on his way and so ere long came to the place. There it stood, a house on the verge of an inlet of the sea, very lonely and still in the light of the rising moon whose beams filtered dimly through the spaces of the trees. No sound was there of any life within its walls, and all the landscape round lay dreary and deserted. The night was falling, and beneath the pines stood the Chūshō gazing at their trunks and wishing vainly that these trees were but living men of whom he might enquire the names of the dwellers in that house. By the side of the evening sea the plovers, with plaintive call, were flying; in the pine-trees at the water's rim the wind soughed mournfully, and out of the empty

spaces of the air, there came slowly floating to his ears the sweet, sad notes of the *Koto*. Vain were it to attempt to describe his feelings as he listened to the heavenly music.

"Oh, the wonder of it! Surely this harp is played by no mortal hands!"

Thus musing he wandered on as one in an enchanted dream in the direction whence the melody came, and as he drew near to the house he could faintly hear in the apartments on the western face, which overhung the sea, the sound of one or two young voices, and among them that of one who sang as she played upon the *Koto*. Then he heard these words:

"At last I have grown used to winter, and am sad if I hear not the moaning of the wind among the pines and the lapping of the waves upon the shore. Ah me! Ah me! would that I could but show this place to my absent friends, for nowhere in the region of the capital is there aught like unto it!"

With that another voice, in recitative, took up the strain:

"Ah! sad is the twilight,
The twilight of autumn;
But saddest of all
To them that are exiles."

The voice sounded strangely like that of Jiji, but he reproved himself for such a thought:

"Nay, it cannot be; it is but the vain imagining of my mind, which for ever harps on the princess."

So he stilled his wildly beating heart and, as again he listened, this is what he heard another sing:

"On the beach
Of Suminoe
Blows the wind
Among the pine-trees.
And it biddeth,
Ever biddeth,
For one coming
To this sea-beach,
Whither never
Cometh man."

And he knew the voice for that of the Himegimi. Filled with wonder was he at this strange happening; yet, to the Hotoke, for the sign they had vouchsafed him, was he grateful beyond words. Thus in the fullness of his joy he approached the portal of the dwelling, and knocked.

"Who is there?" cried Jijū, as she peered over a low fence close beside the wall. But in a moment she recognized the figure even in the darkness.

"Alas, the pity of it! my lord the Shōshō it is who stands outside. What shall I say to him?"

"Ah me," replied her mistress, "kind is the heart that thinks thus much on me! But inasmuch as I fear

lest people learn of this and speak ill of me, tell him, I pray thee, that I am not here."

So Jijū went out to meet him and said:

"Oh, my lord! Sorry is the place to which thou art come! Ah, how sick with longing for the past doth the sight of thy face make me! My mistress is lost, and so wild was I with grief when she vanished, that I wandered hither and thither all distraught, until I chanced upon this dreary shore. Greater than ever grows my desire for those bygone days, now that I have set eyes upon thee again."

Thus with fair words she strove to put him off; though her heart was the while so sad for his sake that a mist of tears quickly dimmed her eyes; while he on the other hand, as he listened to her words, was overcome with despair.

"Ah! Jijū! Jijū!," he cried, "it was for the sake of thy mistress alone that I came to this place, and thou art cruel enough, even though I have heard her voice, to tell me that she is not here!"

With that he hid his face in the sleeve of his white cloak, knowing not whether to be more sorry or glad. Thereupon the maid, feeling in her heart that there was reason in his words, went to take counsel with the nun who, when she had heard the story, cried:

"Blessed indeed is the fate that hath brought him to this place. Bid him at once to come hither, for I would have thee know that it is the bounden duty of

every being in this world to cherish a pitiful heart."

So Jijū went to the Chūshō and addressed him thus:

"My lord! Though it be unmaidenly of thy servant and lacking in courtesy, enter, I pray thee, this mean dwelling. For, in the first place, thou hast heard a voice, which recalls to thy memory one thou knewest in days long past. And if that be not reason sufficient, surely then is thy weariness after long journeying!"

With these words she stretched forth her hand and, catching the sleeve of his robe, drew him into an adjacent chamber in which there stood a single screen whereon was a painting done in the manner of the old Yamato school. Beyond this room stretched another containing likewise a screen of fine strips of bamboo plaited together, and on it there hung a white robe bearing a broidered design of leafless branches. Over all reigned an air of exquisite taste. Here it was that the nun awaited her guest; but, when she caught sight of his graceful limbs all bespattered with mud, of the blood trickling here and there from his feet, of his face all burnt by the sun, and saw his altogether pitiable plight, she came forward quickly, crying:

"Ah! my lord! Though Jijū hath told thee that thy princess doth not dwell here, it is not true; for she bides with me even as Jijū doth. The maid spake but as she was bidden; for though she pitied thee, she is but young and knoweth nothing of the world. As for me, far be it from

me to treat thee thee coldly or slightingly. I have tasted both sorrow and joy on my path through this world and for that reason esteem thy coming as a fortunate falling out, and would have thee believe that I am very grateful for thy condescension."

With that she went to the Himegimi and told her what she had said, to which the princess made reply:

"Neither is it my desire to treat the Shōshō coldly or slightingly; but I fear greatly what may be said if this story reach the capital."

"There is truth in thy words," said the nun, "but it were meet on this occasion to take many other things into consideration. Even the rocks and the trees, things without souls, would be moved, saw they such constancy as this. If thou hast aught of regard for a poor nun, follow, I beseech thee, my counsel. But if thou preferrest to remain obdurate then will I cast myself into the river or the sea."

Having in this manner essayed by threats to frighten the princess, the nun turned to Jijū and bade her usher the Shōshō into the presence of the Himegimi. So the maid straightway reported to the Chūshō the mandate she had received; whereat he was exceeding glad and begged her to comply with the bidding of the nun and bring him at once to her mistress. Quickly then the maid led the way to the apartment of the princess. By that time black night had fallen; but for none of them was there rest or sleep. The long night through, with bitter tears in their eyes, they

told their adventures over and over again, till at last the darkness faded and the sun rose. Then the Chūshō could see the face of his ladye-love clearly, and it seemed to him that her beauty had ripened since the day on the moor of Saga; while wild longing seized him as his eyes drank in the misty loveliness of her long tresses all disarrayed.

So two or three days passed. But it happened that in the province round about were many who had known the Chūshō in the capital and, when the rumour of his arrival in that country side spread itself abroad, they all came to see him. And, lonely though the place of his dwelling was, they sat beneath the pines taking their wine together in pleasant converse, to the unfeigned astonishment of the gaping country-folk.

In the meanwhile, my lord the Kwampaku in Kyōto, having heard that his son had gone unattended to Sumiyoshi, dismissed to their guardhouses; the attendants, who had returned, while his son's intimate friends, the Saemon-no-suke,[1] the Kurando-no-shōshō,[2] and the Hyōe-no-suke, followed by others of the 4th and 5th ranks, set forth in a body for Suminoe to gain tidings of their missing companion. And when they had found him they said jestingly:

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1. Second in command of the Guards of the Left. Of the three bodies of troops comprising the Imperial guard, that divided into the Sakon-e and the Ukon-e had the highest prestige.

2. A Chamberlain of the court, who in ancient times had charge of the important records.

"What dost thou expect to find that thou art come to such a hopeless place as this?"

"I came," replied he, "because of a vision vouchsafed me by the gods; but I remain because in this neighbourhood have I made a very dear friend."

At these words they all fell a-laughing, crying out at the same time:

"When a man journeys to the shrines of the Kami and the Hotoke he is circumspect in his behaviour. But thine indeed is a strange fashion of pilgrimage, for thou camest to worship and now we find thee in the pursuit of some maiden.

"I am much beholden to ye my friends," replied the Chūshō, "that ye should have journeyed thus far to seek for tidings of me, though in truth, were it not for such a chance as this, never would your eyes have gazed upon this fair countryside of Naniwa."[1]

So they sat and talked together, till slowly the day darkened and the moon shone down on Suminoe so brightly that it seemed to float upon the waters of the bay; while the murmur of the wind crooning among the pines, and of the sea moaning along the shore was heard as far away as Awaji's isle. Such a paradise was this, that the Chūshō's friends one and all tarried on, whiling away the hours in jests and pleasant conceits. The Chūshō of the 3rd rank played upon the *Koto*, the Ku-

1. Another name for Ōsaka.

rando-no-Shōshō on the flute, the Hyōe-no-suke on the *Shō-no-fue* and the Saemon-no-suke sang, all to the delight of the Himegimi, Jijū, and the nun, whose heavy hearts were lightened as they listened to the melody. Then on the morrow when the sun rose, they called divers and bade them dive for pastime. But on that day great was the bustle and hurry in the place, for all were returning to the capital and the Chūshō was to take the Himegimi back with him as his wife, giving out that she was some country maiden. Glad was the nun as she looked at the princess thus returning with her lover; but bitter too was her grief when she turned to think of the parting so near at hand; and, when the Chūshō gave to her as a fief the place called Idzumo, all she said in reply were these words repeated time and again:

"Not for my future was I solicitous, but for that of the maiden, the Himegimi. Wherefore now may I depart in peace. Great joy is mine thus to speed ye on your journey to Kyōto; but sharp too is my sorrow that we should have to say farewell. Truly, whate'er befall, my tears must flow, never alas! to dry, till that day when I am gathered to my place among the Hotoke."

Bitter likewise was the dole which the princess made when she left this countryside where two years of her life had passed, though both she and Jijū, as they talked together, pitied most the nun, for that having grown accustomedt o their presence she would surely miss them

and long for their companionship. And as they conversed they turned their heads and gazed backward at the pines whose tops could be dimly discerned in the far distance peering between the gaps of the roofs of the village houses, while the Himegimi recited this poem:

"Oh! why are the sleeves
Of my garments wet;
Though I stand so far
From the gray pine-trees
Of Sumiyoshi."

So they journeyed on, the princess brooding always on the place she had left, till they came to the crossing of the river where were many folk taking their pleasure's in boats, who, when they saw the Chūshō and the Himegimi, fell to singing this song:

"Light hearted they embark
In lightly floating craft,
For fickle pleasure's sake.
Ah! well we know no day
Will pass but that some wave
Shall stain their gay attire."

Thence the travellers wended their way to Yodo, and from Yodo to Kyōto to the mansion of the Kwampaku who was wood wroth with his son by reason of his escapade. Nevertheless, because the thing was beyond remedy, he built a pavilion for the bride and there he established them together. Soon, however, the story came to the ears of

the step-mother; whereupon she and the wicked woman were both exceeding angry and jealous, sneering at the folly of the Chūshō in taking to wife the daughter of a low-born rustic. But while they talked together in this fashion the Chūnagon sat brooding over his lost child more and more sadly as the days fled.

"Ah me,!" he cried, "my heart is foreworn and sad! Oh, that I might behold her but once again as she was in the olden days!

So it came to pass that by reason of this bitter and ever-increasing longing he grew to look aged and worn beyond the measure of his years, and at last the step-mother, marking it, said to him:

"I know from a sure source that the Himegimi ran away in the 11th month with a villainous priest."

But he replied:

"Though in thy story there were never a shadow of doubt, of my daughter alone could I not believe this. Yet what would it matter, even if the tale were true, compared with my joy to know that she were still alive and well. Ah, tell me who brought these tidings to thee! For I will set out and seek for her as long as life is in me, and when I have seen her once again, no more will the path seem hard across the mountain of Shide. Oh, in truth this is are glad news thou bringest me!"

When she heard him speak thus the step-mother was covered with confusion, and hardly could she stam-

mer out that she had forgotten who had told her. With that the wicked woman, hoping to help her mistress, said:

"Was it not such and such a person, or perchance that other?"

But the Chūnagon was so overcome by their unfeeling conduct that he broke out into loud exclamations of grief calling many times on the Holy Lord Buddha for succour.

While these things were happening, the Himegimi was pleading with her husband to allow her to inform her father that she had become the Chūshō's wife and was living in Kyoto. To this however he would not agree, saying:

"Even though I were to take careful counsel with him that thy presence here should not be revealed, yet would these women of a certainty discover our secret and invoke the Kami and the Hotoke to send us evil. Bethink thee that a curse, on whomsoever it fall, is a dread thing, and do thou rather make believe that thou art still at Sumiyoshi, where it was not possible to apprize thy father of thy whereabouts. I pray thee be not cast down, for in the end all shall be revealed to him."

Notwithstanding this, so deep was the sorrow of the Himegimi, at the thought of her father thus left to mourn, that she said she cared not if she died.

"Of a truth thou hast good cause to be sad," replied

her husband, "yet for all t :t matters stay as they are, and do thou keep silence I entreat thee!

After this they removed r dwelling to Nijō-Kyō-goku,[1] and so time passed till in the 7th month the Himegimi, who in the of the year before had conceived, gave birth to a beau man child, the joy and pride of his father's heart. It likewise befell that the Chūshō, without having solicited the post, was made Chūnagon, and very presently, Udaishō;[1] while the Chūnagon,[2] became Dainagon [3] uniting with that post the office of Azechi.[4] Then, on a day, it happened that the Udaishō met the Dainagon in the palace and remarked, as they conversed together, that the latter was grown very old and feeble; to which the Dainagon with tears in his eyes replied:

"Thou sayest I am grown old and feeble; but consider, I pray thee, the sorrow dwelling in my heart. Life is, alas, not a thing of which a man may lightly divest himself, for then were I dead; whereas I am still among the living!

And when he had finished speaking the old man wept before them all. At the sight of the Dainagon's grief the Taishō [5] would have straightway revealed every-

1. A quarter of Kyōto.
2. Commander of the Ukon-e the second highest military post.
3. A Minister of state, 5th in rank from the Dajō Daijin.
4. An office corresponding to that of chief commissioner of police.
5. Abbreviated from "Udaishō."

thing; but, as he pondered over it, silence seemed to him the wiser course. Nevertheless he could not refrain from tears, and on his return home told the Himegimi and Jijū all that had happened, who, when they heard his story cried:

"Ah, it is as he always said! The parent never ceases to think of the child; while the child never once thinks of its parent."

Then the princess in the bitterness of her heart went on:

"Alas, what grief and solicitude are his! To think, moreover, that never during these months and years have I told him where I dwell. The Kami and the Hotoke will surely hate me for an unfilial child. Ah me, a luckless creature, in all truth is woman!"

"Thou art right," said her husband. "Full oft, since this feeble little creature was born to us, have I longed to show it to thy father but have refrained, fearing lest some calamity should fall upon the child. Yet be of good heart, I beseech thee, and wait but a little longer, for the time is at hand when all shall be made plain."

Thus was it his wont to soothe her with fair words. In the meanwhile the desires of them twain in the matter of children were fulfilled, for the Himegimi was delivered of a little princess of radiant beauty. So the parents doted fondly on their children, and mid mingled tears and laughter the years rolled by till the boy prince was seven and his little sister five years old. Then the Taishō

and the princess agreed that they would divulge the whole matter to the Dainagon in the 8th month of that year on the occasion of the boy's ceremonial donning of the *hakama*. And at that very season, it having happened that the Taishō and the Dainagon met in the Palace, the former said to the latter in the course of conversation:

"We have fixed upon the 16th day of the 8th month for the ceremonial donning of the *hakama* by our children, and we hope that thou wilt be present. However, I shall speak to thee again more particularly on the subject."

"Ah, indeed, is that thy intention?" replied the Dainagon. "Alas! I am an ill-omened body for such a scene of rejoicing."

"But I have a special reason for asking thee to come. Therefore, I pray thee, fail me not!"

"If that be so, then surely will I be present."

So the day arrived and many Kandachime[1] and Denshōbito,[2] friends of the Taishō, assembled at his mansion, whither, as the sun was setting, the Dainagon likewise took his way. Full and seemly were the preparations made, with nothing lacking; and, as all the officials of the Kurando[3] came, great indeed was the number of the guests. Then, at the fit moment, the Taishō, catching

1. Nobles: the term was generally applied to Taishō, Dainagon, Chūnagon, Sammi, Chūjō.

2. People of the upper classes who had the entrée of the palace.

3. The Imperial Treasury. An office founded by Saga Tennō. To its charge were confided all the Imperial treasures and secret documents.

the Dainagon by the sleeve of his robe, drew him into an inner room and bade him be seated on a small cushion which the Taishō took up and placed before the reed-screen which separated them from the women's apartments. But behind this screen stood the Himegimi and Jijū peering at the guest. Who could fathom the depths of the daughter's grief and pity as she gazed? Still full of youth and strength her father had seemed when she last saw him, but now he sat there old and worn, his hair white as though snow were fallen on it, his forehead wrinkled like the waves of the four seas, and his eyes dull by reason of the many tears which had washed the brightness from them.

"Oh, the pity of it! the pity of it!" cried the Himegimi. And with that she fell with her face to the ground.

So they led forth the little prince and his sister that the Dainagon might bind the girdles of their *hakama;* but, when he gazed upon them, he lifted the sleeve of his robe to his face and bowed himself with grief, remaining thus for a great while. At last, lifting his head, he cried in a voice choked with tears:

"Very humbly I crave the forgiveness of ye all for speaking at a season of rejoicing like this of so ill-omened a thing. For this little maid is the image of the long-lost daughter for whose sake I mourn, and at the sight of her such a flood of memories of the past surges to my heart that I cannot keep silence."

Hardly could the Himegimi and Jijū refrain from crying aloud as they listened to these words, while the tears falling on the red sleeves of their garments seemed tears of blood; and even the Taishō, at the sight of the old man's grief could not restrain himself, but wept aloud in company with all the bystanders, both heartless and kind-hearted.

At length the feast was ended, and they gave to the departing guests suitable gifts, to each according to his degree; but, to the Dainagon, the robe very soft and smooth of a little maid, which to him seemed in sooth a strange gift as he cast it over his shoulder and went his way to his own home, where, on his arrival, he praised the beauty of the little princess to the step-mother, telling her of the kindly courtesy of the Taishō who had treated him as though he were an intimate friend:

"Ah," cried he, "how great my joy, were I but able to call those two little things grandchildren of mine! Happy indeed is their mother, country maiden though she may have been! Ah! and the little princess! Surely she is the image of my lost Himegimi when she was a child! Often will I go to visit them for they are very gentle and lovable!"

To this the step-mother made reply:

"He treats thee with such friendliness because of the relationship which once was between him and the San-no-Kimi. Oh, the pity of it! What a joy it had been

both for him and for us if those children were born of the San-no-Kimi! Ah me, the folly of his conduct!"

Then the wicked woman took up the tale, saying that the Kwampaku would have nought to do with the children, for that their mother was base-born.

Now it seemed to the Dainagon, as he pondered over the matter, exceeding strange that they should have given to him a little maid's robe, old and frayed, moreover, with long wear. So he bade his servants bring it and lay it before him, and, as he looked again, he bethought himself that the garment greatly resembled the first which his lost daughter had worn; but, inasmuch as his dim old eyes might be playing him false, he turned the robe over and over again, examining it carefully the while. Then at last he knew that there was no mistake but that it was surely his daughter's; whereupon his heart beat fast and he fell a wondering how the garment had come into the hands of the Taishō and why the latter had given him so strange a gift. With that he hurriedly set forth for the mansion of the Taishō, having in his company no more than two or three attendants. But when he came to the gallery which encircled the outer apartments of the house the Taishō himself ran out hurriedly to meet him and begged him to enter.

"I crave forgiveness," replied the Dainagon, "for what I am about to say, which is both foolish and discourteous. I confess, however, that a continual longing

possesses me to be in thy house, and this is the cause of my now being here. But nay, there is more than that! Perchance my aged eyes deceive me; yet the garment thou didst give me yesterday seems the very same as that which my daughter first wore when she was a little maid. And so filled was my head with this hope that, caring not at all for what men might think, I came running hither."

Thus he spake while the Himegimi, listening to his words, waited with impatience; for surely now, she thought, would the signal be given for her to appear. But ere ever the Taishō said the word, both she and Jijū, choking with tears so that neither could speak, burst into the room to the unutterable astonishment of the Dainagon who at sight of them came near falling in a swound.

"What! is it thou? is it thou? How comest thou here?" was all he could stammer out at first. But, presently, having somewhat recovered himself, he turned his back upon his daughter and facing Jijū addressed his words to her alone, saying:

"Perchance my daughter thought that it mattered not how she treated an unnatural parent, and for that reason never sent me tidings of her whereabouts. But what hast thou to say for thyself that thou didst not once give me news. Did I not treat thee with the greatest condescension and kindness? Oft hath it been my desire to die, for trouble and pain have been my weary lot; yet never hath my desire been granted me, and thus it befalls that

now by chance I see ye both again after long years. Ah! had I died before this day, still anxious for the sake of ye twain, I should have borne my burden with me into the next world and never might I have crossed the mountain of Shide. Behold me thus bent with years and sorrow; for ye are not rocks or trees that ye should not understand. Ah, cruel are the hearts of men! Yet am I glad that I have lived to see this day. Consider, for pity's sake, what a hard thing life hath been for me! Consider how I have wondered when the weary months and years would cease to pile themselves one on another! Nevertheless, oh joy of joys! the desire of my soul hath at length been gained."

With these words he burst into tears. Then the Taishō, the Himegimi, and Jijū told him all that had happened from beginning to end, and made clear to him that neither was it ingratitude nor yet forgetfulness which had kept them silent.

Rarely indeed hath there been such a tale as this either in days of old or yet in later times.

So the day darkened and the Dainagon returned to his dwelling. And when he had reached it he spake to the step-mother after this manner:

"At last have I seen my daughter, and it is as thou saidst; for of a truth she lived with that base priest on Higashi-yama. But I fear me that she is not much longer for this world, for her grief and trouble have been great."

"Ah! I am glad, exceeding glad," cried the step-mother, "that she is found at last. In what condition of life is she, and what is her mien? I pray thee tell me the story fully, for my heart is ill at ease for the sake of her."

"Someone," replied her husband, "who it is I know not, having falsely besmirched her fair fame, she fled and wandered away as far as Sumiyoshi where she was discovered by the Taishō who had sought for her when on a pilgrimage. He took her to wife, and they have lived together for many years; but for fear of the wickedness of this evil world have kept silence in the matter. Hearken well to my words, then wilt thou understand whether or no she fled with that low-born priest."

When he had said this the wicked step-mother could only stammer "Oh! oh!"; while her eyes blinked, her face reddened, and she was plunged into such confusion and speechless shame that not one word of excuse could she find for herself. But the Naka-no-Kimi cried:

"Oh, how thankful I am to hear the joyful news that the Himegimi is well and safe! Oh, the glad tidings! I will go to see her at once." And, though this bad woman was her own mother, yet was she filled with anger against her.

So the Dainagon unburdened himself of all he had thought and felt and of the bitter grief which had grown and grown upon him. Then, exclaiming against this weary world and the sorrow of having to dwell therein, he depart-

ed to live at a place called Sanjō Horikawa, which once belonged to the dead princess, taking with him nothing save the bare necessaries of life. But when this came to the knowledge of the Taishō he said to the old man:

"Thou shalt not do this thing, for it is thy bounden duty to live in thine own house as heretofore!"

To this the Dainagon replied: "Such is my gratitude to thee, for that thou didst first rescue and take under thy care my daughter so sadly and helplessly wandering and then later reveal her to me once again, that I would not esteem it a hard thing to offer thee my head. Nevertheless, whatever thou mayest say, this one thing I cannot do."

Then the Himegimi, likewise, very quietly and gently essayed to keep him in his old home; but he would not hearken to her words and removed to Sanjō Horikawa. So the Taishō and the princess furnished him with all things necessary, and many of his old servants and others entered his household. The Taishō, however, exclaiming that it was not possible for him to sojourn there all alone, made his own aunt, a lady named the "Tai no on Kata," live with the Dainagon as his wife. At that season likewise came all those who had been the Himegimi's attendants in her father's house and took service with the Taishō, and among them was the friendly Shikibu, whose peer the Himegimi thought the world held not. So, in the talk of all that had befallen in by-

gone days, and with mingled laughter and tears, time passed on. Till that moment my lord the Kwampaku and all other folk had treated the Himegimi as the daughter of some boor, but quickly spread the news that she was the daughter of the princess, the some-time wife of the Azechi-Dainagon, and then every one began to praise the marriage as an excellent one. Thus the story runs.

But when the Hyōe-no-suke and the Naka-no-Kimi heard the story they were abashed, while the latter was greatly wroth, notwithstanding that the culprit was her own mother.

"Ah, it is right," cried she, "that people should shun me now, for my own parent was guilty of the deed!"

So the two, husband and wife, wept all the days through; while in addition their influence waned. All this presently came to the ears of the Himegimi who no sooner heard it than, crying out that the Naka-no-Kimi was a dear friend of hers, she sent for her straightway and they conversed together of the extraordinary things which had befallen them. This was greatly to the liking of the Taishō who said that it was an excellent thing that sisters should live together in friendship. So the months and years passed and the world went well with the Taishō; for the Kwanpaku presently resigned his office to him; while the young prince, the Himegimi's

son, was made a Chūshō of the third. rank on the occasion of his ceremonial donning of the Gembuku,[1] and the young princess became in her eighteenth year a lady in the palace. As for Jijū, she was the head of the attendants in the Taishō's mansion and came to be considered a person of such importance that they made her a Naishi.[2] All who saw that household were filled with admiration and envy. So the Taishō and the Himegimi lived in happiness and health through the long years of their life, but the step-mother was hated of all who saw her or heard her story. Night and morning she wept, and the tale runs that having fallen thus on evil days she presently died. As for her accomplice, she wandered about in miserable guise, a beggar. Thus was it in olden days with the wicked, and now still is ,for which reason let all who read this story or hear it told bear in mind that they must, what e'er befall, be good and true.

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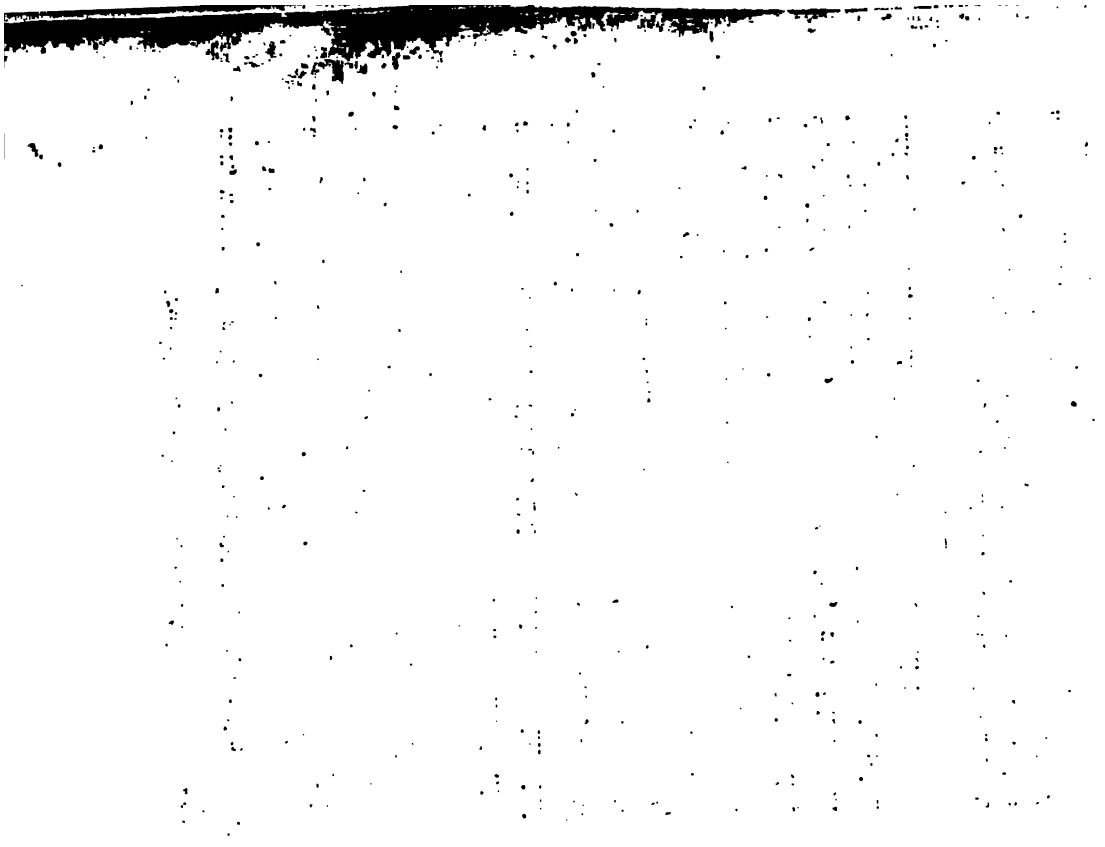
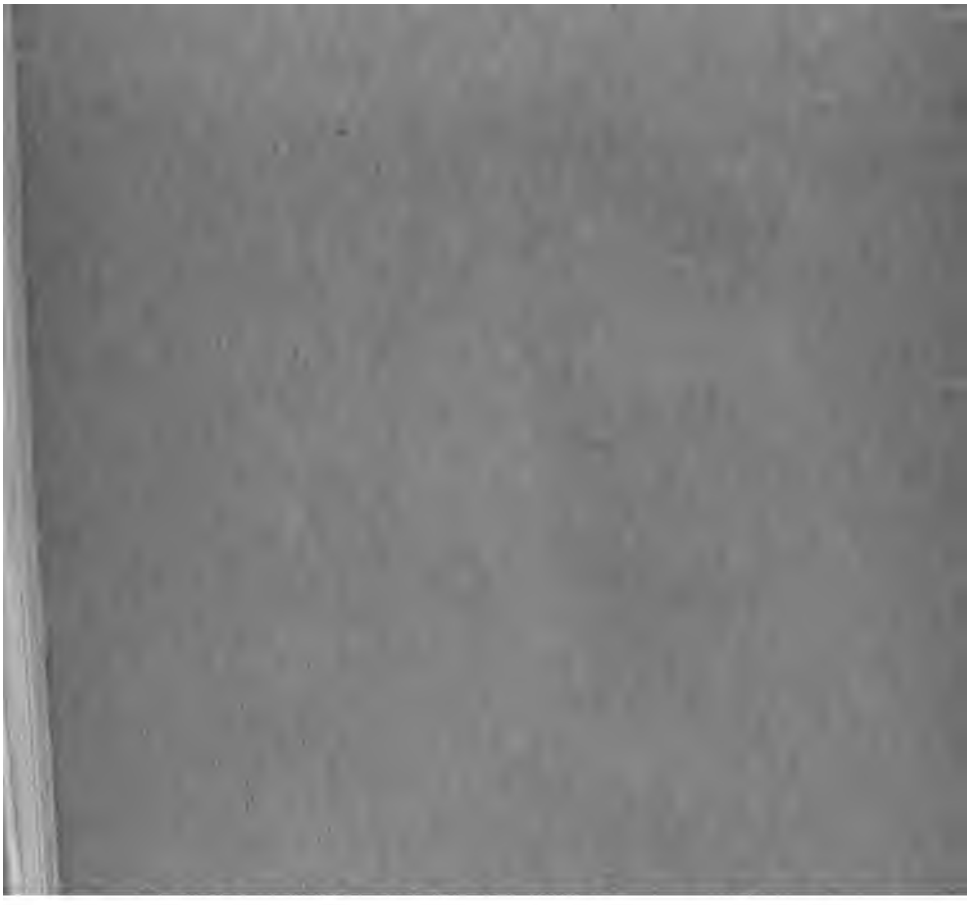
1. The occasion when a youth donned for the first time a man's clothes and changed his name. This took place at the age of 15. The ceremony varied at different periods, the most modern consisting solely in the shaving of the forelock and the changing of the name.

2. A female attendant on the Emperor.